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ELIZABETH KENNEDY.

THE NATIVE GIRL



There is a new and modern school in dramatic literature—a cult that promises to be the drama what Gilman is to art—the School of Dickydickism.

After reading the many and various spirited outbursts of written talk on the subject of the new play at the Savoy, one can only come to the conclusion that Dickydickism is idealism, that it makes its characters too tall socially, just as Gilman makes his men and women all eight-footers.

That was the worst flaw in the artist's work that those of us who know how things should be done could find, and now the horrible truth has been thrown in our teeth that Dickydickism means a literary languishing with the clean lines of life rather than the roams and raptures of vice as we know them in the Twentieth Century.

Virtue stage writing, we are told, must deal with realistic things—society as we know it, with its diverse games, its scandals, its gambles and its frolics under the sun.

For reasons we have been skimming at the nucleus French farces engaged for our stages, and now there is an equally wild outbreak of indignation against the possibility of a pure plot.

Dickydickism, it seems, is a sort of breakfast cereal that won't go on the stage. It is food for babies, and we turn about longingly to Clyde Fitch's burlesque, melodrama, sentimentalism and unendingness down up in the tinsel of repertory and the social frolics of life as we get it with our morning newspaper.

But it is something to create a new school, to be it over on Broadway! If it does no other good, it heightens the pages of dramatic criticism that so often show symptoms of literary dry rot.

What a dreadful thing it would be if plays, pictures, books, poems and all forms of creative work came out perfect—so good that there would be nothing left to complain of!

Our critics would have to fall up their fountain pens and go out and do some, criticize, divorce and all the tragic consequences that require no great glaze of language in their recital.

When you write of a line you have to keep your knowledge of the classic carefully tucked in, and you can't dally to any advantage with the literature of other lands, with life, death and eternity, with everything in fact but the subject under discussion.

Humorous criticism, that growth of recent years, really marks one of the most important epochs in American literature. It was the visible expression of the huge joke that serious criticism had become.

Serious criticism, or what was supposed to be serious criticism, in reality has never been anything much more than a one-man view of things, subject to one-man moods, indignation and curbs in its fashioning.

When the *Step-Lively* note was sounded and critics began to get funny, then it became worth while to learn the different ways in which the same play might come to several men.

But very soon individuality of opinion became dangerous, for if Jones and Brown happened to think one way, it was hardly safe for Smith to have an entirely different opinion. He was very apt to lose his job if he persisted in thinking differently from other and perhaps higher priced critics.

This was the real cause of the birth of the Universal Dams in dramatic criticism. Nowadays, if six critics are in a theatre on a first night it requires only the uplifting of one eyebrow and the down-drooping of another to decide if ready-to-wear-garlands will be unanimously placed upon the overworked head of the playwright and the players, or whether the Universal Dams will be dealt out with variations.

As a nation we are very fond of playing hob with our heroes—we don't even let our army and navy escape!

When it comes to our heroes in literature and art, it is even worse. To die young is the only way in which to get a few kind words from the critics.

They will write then of the abundant promise and hunt up reminiscences by the yard and heap graves with flowers when they are sure a young author has really passed away.

But before then no critic who is a critic will ever admit that it takes a great deal to accomplish anything that is worth while—that is worth even criticism, which flows from the pen so easily that you can buy very fair criticism now by the column, just as you may buy nails by the keg.

A week ago, when the *Taming of Helen* was produced, we had an amusing airing of the cult of Dickydickism. Its adherents went mad like girls at a college football game while the unbelievers stood off in the outer dark and sniffed through their noses.

If the shouting continues between the Dickydickists and the antis this author will wake up some fine morning and find himself like Ibsen, Tolstol or Herr Most—suffering for a cause—the cause of the cold bath and the clean collar in fiction!

The feeling in literary and dramatic circles

for and against Dickydickism is getting to be so strong that there are fights at parties about it now as though it were a Welsh rabbit that each one wants to make in his own way.

Fearful homes are upheaved, husbands and wives refuse to speak to each other across the breakfast table, loving couples are parted because they can't agree on this creed.

Some declare it should be taught in the schools, while others shrug their shoulders over it as they do over Howells, Douglass and Wendell's *Spring Song*.

The fact that any work is so sufficiently good or so admirably bad as to rouse this intellectual emotion is in itself a proof that it must be worth while.

It is difficult to attack Dickydickism from any secure standpoint. You can't say it's brassy, like Bradbury, or unwholesome, like Ibsen, or immoral, like Tolstol, or even pale, like Fitch.

No—but it is the drama of the cold bath and the clean collar—it is "me man" fitted with an aureole and set to music. And we will have none of it!

Yet this "me man" motif has become popular of late. Take Thomas and his *On the Quiet*, and also his *Harri of Pawtucket*! Notice how "me man" is featured and made to do things! The stage valet is becoming a hero to his man!

This seems to be the worm at the heart of the new school of Dickydickism. It pictures Art in an English waistcoat, a monocle and smart talk.

"Give us," cry the antis, "real men—men that don't take baths or have clean collars or valets or sentiment! Give us human, throbbing life—the sort that spits and swears and chews toothpicks. Away with these shirtwaist men, who are always doing impossibly chivalric things and taking baths!"

The fact of the matter is, that the little play at the Savoy is, after the *Harri of Pawtucket*, the nearest approach to a modern, clean, really American comedy that we have seen on a stage this season.

Stupidly named as it is and crudely built in many portions, it is never blithering, and though it all you can read the effort that has been put into its accomplishment.

Of course a well-made play will not show this effort, but with so much trash and nonsense as we are getting in the way of plays—American plays—is not one that shows this current purpose and genuinely worth more than the *Merry How-how* and the *Universal Turn Down*?

We don't require the critics, unfortunately, to make us aware of the completely absurd matter that is handed out to us in the way of plays—adaptations, acknowledged and boldly appropriated plots overhauling the same, rehashes of old material served with a spice of epigram to blind the eyes of audiences, and plays in which stage effects are made to stand for the whole thing.

Staggering through the columns of bewildering condemnation written on *The Taming of Helen* with that one feeble joke on the title of the play—such a delicious morsel of wit that we had it morning and evening like family prayer—the *Matinee Girl* decided that the School of Dickydickism was a reality.

Through only a few plays that visit the New York stage there runs a certain spirit expressed in the upholding of decent sentiment—of standards of character—of chivalry in men and sweetness in women.

Such plays leave people who are crushed with life's realizations still believing somehow in the old-fashioned ideas of life that we learn from our mothers.

Such a play is the play at the Savoy, and while stage managers may laugh at the idea, that the spirit of a play counts more than a realistic rainstorm or a good sextette, it is just that which is lacking in our American comedies, and it is that lack which keeps us from ever getting very near the great play that we are hoping for.

THE MATINEE GIRL.

SHAKESPEARE'S BIRTHDAY CELEBRATIONS.

Plans are making in many quarters for celebrating Shakespeare's birthday, April 23, and it seems likely that the day will be observed more widely in America this year than ever before. A number of the prominent theatrical clubs in this and other cities and many literary organizations will observe the occasion, and doubtless a number of the Shakespearean companies now on the road will mark it, as they have in seasons past, by special performances.

At the Edwin Forrest Home the birthday will be celebrated much as it has been since the Home was opened in 1878. In his will Mr. Forrest expressly stated that the day should be one of rejoicing at "Springbrook," and every year the old players have carried out his wishes in the best manner that lay in their power. Ordinarily the programme of the day consists of the presentation of scenes from Shakespeare's plays and addresses by the guests and a banquet in the evening.

At the new Actors' Fund Home on Staten Island the custom of celebrating the day will be established this year—the first year in its history. Sheridan Corby, the superintendent, is busy arranging a programme which will include scenes and speeches from the Shakespeare plays, addresses and music. An invitation is extended by the old players at the Home to their professional friends to join them in the celebration, and they would be deeply gratified if their visitors would assist in the entertainment. On some future birthday Mr. Corby hopes to present one of the Shakespeare comedies on the lawn—but that project may not be realized for several years.

In New York the Shakespeare Birthday Club will have its annual dinner, and under the auspices of members of that organization the day will be observed in many American and foreign cities. It is one of the duties of the members to gather together a company of friends who are lovers of Shakespeare in whatever city they may chance to be and to establish, as far as may lie in their power, a feeling of respect for and interest in the day. Already the club has accomplished much in this direction, and it is expected that much more will be accomplished on the coming birthday.

ELIZABETH KENNEDY.

The initial season of Elizabeth Kennedy as a star in Clyde Fitch's *Captain Jinks* of the Horse Marines closed at Springfield O., on March 25, after thirty weeks of success during which Miss Kennedy appeared in all the large cities of the South and West and many of the East. Miss Kennedy is now negotiating for the rights of dramatization to one of the most successful novels of the past two years, and will give the same as an early fall production at one of the leading theatres.

PROFESSOR TRIGGS REFUSES.

Professor Oscar Lovell Triggs has refused the offer of \$700 per week made him by Lieber and Company to give a series of free lectures on Rome and Juliet in advance of their production of that play.

A LIGHTING INVENTION.

James Finn, electrician of The Wheel of Oz company, has brought to perfection a novel invention that promises to revolutionize stage lighting. Mr. Finn's invention was tested before the Wednesday matinee performance in the presence of Stage Manager Julian Mitchell, Fred E. Henslin and three expert electricians.

A technical description of the invention would be unintelligible to any one not thoroughly conversant with stage lighting. Briefly explained, however, it is the realization of a novel idea whereby the change of colors used on the calcium lamps in the wings can be effected by the electrician at the switchboard instead of by a server moving from daylight to dark or from sunset to sunset. It is at present accomplished by calcium operators who stand with their lamps in various "entrances" and slowly merge one color into another by holding a different colored slide in front of the calcium. This involves the labor of from six to a dozen operators in every big theatrical production. Mr. Finn's novel invention does away with this needless labor. The chief electrician standing in the first entrance at the switchboard can now press a button and the colors before the calciums in every direction can be changed instantaneously.

The invention has cost Finn nearly \$1,000, but he has the satisfaction of knowing that it is an unqualified success. Julian Mitchell pronounced it such, and he says he intends to make immediate use of it.

"When I first experimented with it," said Finn yesterday, "I found that I had to use four hundred magnets and sixteen wires to a lamp. This was altogether too expensive. In fact, it would involve more expense than the cost of an operator. I have worked on the thing for nine months and succeeded in getting it down to one magnet and two wires to a lamp, which means a minimum of expense. The value of my invention consists in the fact that a stage-manager doesn't have to depend upon operators when he wants to make a change in the lights. The colors are controlled at the switchboard and by pressing a button the stage-manager or house electrician gets whatever color he wants."

THE METHODS OF SOME MANAGERS.

The return to town of the touring companies, which has just now set in, brings to light many a tale of queer managerial methods that have been employed during the season. Some new schemes for disbanding have developed, but for the most part the record is the usual one of disappearing managers and troups and consequent chaos. One of the most cold-blooded schemes of the season is laid at the door of a firm of managers whose business methods have for several years been rather shady. It may be well to describe the plan as a warning to ambitious amateurs.

The managers in question engaged a young actress of some experience last autumn to play the leading role and to be featured in one of their road companies. But for the privilege of taking this position the managers demanded from the actress a bonus of five hundred dollars! The actress, hoping to advance herself in the profession, paid the money and signed a contract which, though pleasing in its general tenor, was when analyzed found to be entirely in favor of the managers. The salary to be paid the actress was \$200 a week.

In September the company went bravely forth, with the \$500 star at its head, on a tour of the one-night stands. The actress drew her salary of \$200 a week until she had drawn a total of \$400. Then the managers closed the tour. The actress found herself in the far Northwest in January, \$12 short of the amount she had said to secure the company. Frank O. Jones, Frank Gordon Gray, Will Lindsey, James Flamm, Oscar A. Plais, Minnie Hoffman, Nellie Woodward, and Mattie Goodrich.

FACE TO FACE PRODUCED.

Face to Face, a melodrama in four acts and six scenes, by Percy R. Denton, was first performed on any stage at the Club Theatre, Joplin, Mo., on the afternoon of April 2. In the cast were Percy R. Denton, Frank O. Jones, Frank Gordon Gray, Will Lindsey, James Flamm, Oscar A. Plais, Minnie Hoffman, Nellie Woodward, and Mattie Goodrich.

BOOKS REVIEWED.

"Letters of an Actress" is a book that was sure to come. We have had anonymous letters from women of almost every other calling and station in life of late, and the only cause for wonder is that the "actress" has so long remained silent. Her letters are now made public by the grace of the Frederick A. Stokes Company, publishers—and the publishers have treated her handsomely in the matter of letter-press and binding. The question of who the author may be is, of course, the chief interest of the book. The library (1) weeklies and monthlies will presently be teeming with speculations that the "letters" must have been written by every known English actress, from Ellen Terry to the latest popular serio-comic person of the halls. Thus we may reasonably expect that "Letters of an Actress" will be included before long in the list of "the best selling books of the year."

It is hardly to be fancied that any one person acquainted with book editing in the present state of our Lord will imagine for a moment that the "Letters of an Actress" were written by an actress—despite the fact that a person, who prefers to be also anonymous, "states formally," in a prefatory note, that the writer of the letters "is an actress." As a matter of fact she may be. There are doubtless many actresses out of work who might be willing to spend a week or two in writing the drivel contained in the book for the dollars and cents that such efforts, just now, are apt to gain from a silly public. Whoever wrote the book knows as much of the stage as any observant theatre scrub woman or stage-doorkeeper might be expected to know, and he or she has permitted himself or herself to actually set down in black and white a sufficient amount of maudlin sentiment to make the letters palatable to lovers of such "literature."

Everyman, the old morality play that has been presented in America this season by Ben Greet's company of English players, has just come from the press of the new publishing house of Fox, Durdall and Company, New York. It is the first work gotten out by the firm, and it is in every particular a creditable publication. In letter-press and binding it is thoroughly and sensibly artistic. To those who have seen the play acted it will be a delight to read, in leisurely fashion, the quaint poetic lines. The book is, assuredly, one that should be in the shelves, and frequently in the hands, of every collector of dramatic literature.

"The Witchery of Sleep," by Willard Moyer, and published by Oestermoor and Company, New York, is indeed an odd book. The author has collected a marvelous amount of information about the manners and customs and the couches of sleepers in every land and in every age. He discourses upon sleep scientifically, historically and poetically—and always entertainingly. He writes of the "stuff that dreams are made of," and he gives interesting facts about the sleeping habits of various historical characters. He quotes poetry and prose bearing upon the subject of sleep and directly turns his pen to a discussion of insomnia and its causes. The book is very handsomely illustrated with engravings of famous beds and couches of days—or rather nights—of long ago. Though the subject is a drowsy one the reader is apt to stay awake until he has finished the book. There is, it is true, a dry hint on half a dozen of the pages that a certain sort of mattress, manufactured in New York, is most desirable. But the advertisement is so cleverly hidden under the mass of entertaining matter that the reader holds no grudge against the author for his innocent trickery.

REELBETTERS



Photo by Gilbert & Brown, Philadelphia.

Nettie Black, whose portrait appears above, is playing the part of Harriette Smith, the leading role in the support of Kathryn Kidder in *An Eye for an Eye*, and has won the applause of the press and theatregoers for the excellence of her work. Miss Black has in the past achieved success in musical comedy, but is at present devoting herself to the legitimate drama.

John A. McCall, President of the New York Life Insurance Company, entertained one hundred and fifty general agents and their wives on Wednesday evening, attending with them a performance of *The Sultan of Sulu*.

Selle Davenport, on account of continued illness, was compelled to resign the leading part in *The Fatal Wedding*, which played at the West End Theatre last week, leaving the company on April 12. Miss Davenport has gone to Chautauque for rest and recuperation.

Kingsley Benedict, who plays the role of the stable boy in *The Suburban*, was on Wednesday evening severely injured, the horse which he rode crowding against another so closely that Mr. Benedict's ankle was sprained and his knee wrenching.

Lillian Walter, a talented young amateur singer of St. Louis, has received an offer from the Bando Roma to next season accompany that organization as a soloist.

Mr. Carl Reed and his wife, Violet Hillison, will this summer tour James J. Flynn's part circuit in the farce-comedy, *The Trolley Party*.

P. P. Craft, manager of Conroy and Mack's comedians, will close with the company at Johnstown, Pa., on April 15 to take the position of press agent for Indian Bill's Wild West Show.

The graduating class of the National Conservatory of Dramatic Art will give a public rehearsal at Mrs. Osborn's Playhouse on the afternoon of Friday, April 17. The graduating exercises will be held at the same place on the morning of April 21, at eleven o'clock.

Angell's comedians, said to be managed by Ed C. Nutt, are reported to be playing *On the Swanne River* and *Ole Olson*, and were announced to appear in *Human Hearts* at La Crosse, Wis., last week.

Thomas H. Burton acceptably filled Walter Jones' role in *The Chaperone* at Fort Dodge, Iowa, on April 1, Mr. Jones being unable to appear on account of throat trouble.

Daniel Jay Fingleton has published an amusing essay entitled "The Sage as Shantytown on Shakespeare."

William Clifford Dean and Mary Elizabeth Dichi were married at Albany, N. Y., on March 29.

Carl St. Aubyn, who was with *The Climbers*, has joined *The Frisky Mrs. Johnson*.

Charlotte Huntington, who plays the part of Kate in "Way Down East," recently assumed the role of Anna Slocum at short notice and played it for a week, winning praise from the press for her performance.

Lila Leigh was specially engaged to play the role of *Countess Nina* in *Devil's Island* at the American Theatre last week, in which part she scored a success.

Charles Southworth, of Owosso, Mich., has left the United Life company and accepted a position of vice-manager of Bush Temple Theatre, Chicago, Ill.

Trotie Guilbert is seriously ill at a hotel in Berlin.

Kate Hutchinson, who is now with *The Show Girl*, will next season be in the support of Nat Goodwin in *A Midsummer Night's Dream*.

Marie Van Zandt, the American singer who has met with such success in grand opera in Paris under the name of Mary Garden, has been engaged for the opera season at the London Covent Garden.

A new song entitled "Miss Nellie Wood" has been introduced into Nancy Brown and is sung by Marie Cahill.

Frances Gault has been engaged by H. R. Harris for Mrs. Jack.

Two hundred members of the Equitable Life Assurance Society, who are attending a convention in New York, were present at Tuesday evening's performance of *The Darling of the Gods*.

Hattie Russell, a sister of Ada Bohan and now appearing in *Resurrection*, will next season, it is announced, be starred by Wagenhals and Kemper in the Shakespearean roles formerly played by Miss Bohan.

The Andrew Robson company in *Richard Carvel*, after laying off during Holy Week, resumed its tour yesterday at Meriden, Conn. The company will close its season at Niagara Falls on May 2.

George Schiller has been engaged to play the role of Montagu Fish in *Peggy from Paris*, now running in Chicago.

Martha Evans, an amateur of Syracuse, it is announced, will soon join the ranks of the professionals.

Helen Planche has been engaged by Charles Hawtry to take the role in *A Message from Mars* left vacant by the sailing of Miss Morgan for England.

C. Eddie Morton, E. L. Graves, Marie Dickey, and Grace Baird closed with *The Beggar Prince* Opera company on March 31. Messrs. Graves and Morton will organize an opera company to play during the summer a circuit of theatres in Kansas, Oklahoma and Indian Territory.

The personnel of *A Break for Liberty* company, which has been reorganized, is: J. M. Jacobs, manager; E. C. Andrews, treasurer; Brooks Hooper, advance agent; Frank P. Haven, stage-manager; Edward B. Hana, George Mofford, Neil J. Gilman, Charles Karmont, Harry M. Sloan, Mary Asmith, and Mary Fisher. The company is booked for an extended tour through the East.

Hermann-Warke co. 3-18. Tim Murphy 22.
 Mary Mannerling 24, 25. J. S. RINGWALD

LETTER LIST.

Members of the profession are invited to use The Mirror's post-office facilities. No charge for advertising or forwarding letters mailed registered mail which will be re-registered on receipt of 10 cts. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or business applications. Letters advertised for 30 days and unclaimed for will be returned to the post-office. Circulars postal cards and newspapers excluded.

WOMEN.
Aldrich, Blanche, Ada Adair, Maude Atkinson, N. A. Arnold, Silby Anderson.
Belknap, Elizabeth, Hester Brent, Mrs. Chas. Banker, Mabel Brownell, Violet Brooks, Linnie South, Roy Bowman, Frankie Bell, May Rayce, E. W. Burwell, Anna Bethilda Brownson, Mrs. Jake Bernard, Hope South, Anna Barthold, Katherine Bell, Mrs. Hope Bragg, Marie Burrows, Mrs. John Brumwell, Victory Buisman, Maude Barrett, Violet Brewster.

Carus, Emma, Manette Carber, Lillian Y. Chaston,
Frankie Chapman, Jess Cain, Charlie Canwell, Mrs. Jan
Crockett, Eugene L. Carr, Mabelle Cameron, Fred-
erick V. Claire, Mabel Crane, Wand Cooling, Agnes
Carlton, Katherine Clinton, Mrs. Gerard Coventry,
Florence Courtney, Jane Courthope, Mrs. Robt. Cam-
bell, Mina Cleveland, Jessie Cuthorn, Grace Covert,
Mary A. Callahan, Celia Clay.

Deane, Louie, Clara I. Daly, Jennie B. Davis,
 Jennie Delmore, Maud Daniel, Myro De Lamoette,
 Mary E. Mehl, Mrs. Jno. S. Dowd, Ada Devaux,
 Hazel Davenport, Marie Derouin, Alice Davenport,
 Elsie De Vere, Mrs. Geo. W. De Huren, Helen Dau-
 vrey, Mildred De Gray, Virginia Dormer.
 Eagan, Lucile, Dorothy Earle.
 Forbes, Mary E., T. Fiananza, Mary O. Fiananza,
 Mabel Fiananza.

Garton, Lilla, Grace Gehrus, Mary Gardner, Cor-
 betta Gilman, Amelia Gardner, Alice Gray, Nell M.
 Grant, Catherine Gray.
 Wayburton, Ida, Lennie Hartwell, Miss R. Harris
 Pauline Hawley, Minnie Hutchins, Mrs. Jack Hender-
 son, Jennie Hill, Mrs. J. J. Hyslop, Hilda Holstrom
 Agnes Norstrom, Gusie Hart, May C. Hayes.
 Irwin, Beatrice, George Irving.
 Jean, Florence, Della, Frances, Grace, Mary,

Ketchum, Georgia, Grace Kimball, Mrs. Harry B. Kennedy.

Land, Pearl L. Lang, Little Lewann, Mrs. A. H. Lovett, Elizabeth L. May Lambert, Sylvia Lang, Iola, Inez Layle, Hattie Leonard, Frances Carolyn G. Leigh, Edith Lindsay, Mattie Leckie, Mrs. L. G. Lindon, Mrs. M. V. T. Lohdie, Louis Lewis, Louise Lender.

Mann, Nettie, Evelyn Montague, Thelma Morrison.

Lucy Miller, Gus Melville, Annie Meyers, Glen Miller,
Maxine Harrow, Leola May, Virginia Miller,
H. H. Martien, Mrs. J. L. Matshall, Mrs. Geo.
Martien, Mrs. Melville, Ruth Moseley, Helen Mc
Cabe, Mrs. W. W. Conant, Charlie MacDonald,
Minnie McVey, Christie MacLean, Sarah McVicker.
Nelson, Helen, May Mammy, Mrs. Augusta New
ville, George Narner, Agnes McMill, Edith Neal.
Oland, Joan, Jessie L. Oberholzer, Leyola O'Connor
Palachek, Mrs. L. M. Sola Paulin, Kate N. Pope
Mrs. D. H. Pinger, Mamie Papa, Kate Prior.
Retchford, Jessie, Helen Raymond, Louella Roth
Julia Russell, Mrs. C. L. Russell, Mrs. J. C. Russell.

Lucy Ray, Lela Raymore, Gertrude Raymore, Helen
 Robertson, Bernadine Riese, Kate Roth, Leah Rus-
 sell.
 Simmons, Lottie N., Maude Sheridan, Kathryn
 Swift, Madge Scott, Claudine Sharp, Kitty Shivers,
 Florence Stone, Pearl C. Soward, Addie Sharp, Nellie
 Fambler, Louise Rydmetz, Bessie Sears, Pearl Scott,
 May Sargent.
 Tate, Mrs. Augustin N., Agnes Tompkins, Mrs. I.
 Thurber.
 Underwood, Mrs.

Waters, Kathryn, Margaret Walker, Antoinette Walker, Marie L. Wilson, Martha Worth, Virginia Young, Rose L. Wheeler, Edith Walsh, Laura Wall, Ollie Woolford, Lillian Weston, Leslie Williams, Miss E. Warren, Margie Wilbur.

Young, Mary R., Nellie Young.

MEM.

Arnold, Billy, Harry E. Asmus, L. L. Ashler, Gus Atkinson, Lionel Adams, Claud Amundsen, Jan. K. Aplebe.

Baker, Tommy, Jno. W. Barry, Wesley Brownlee
Eugene Bryant, C. D. Balchewich, F. E. Brown, Jr.
Boeing, J. K. Burk, Henry Bolinger, Geo. Ralston
Leon Blum, B. H. Branstetter, F. Horn, Will Bur-
nett, Chas. Bradford, W. H. Bishop, Chas. Scott
C. E. Brown, Andrew Bode, Henry Bolmer, Elwood
Crawford, Thos. W. Ballmer, Percy Bollinger, Chas.
Boardman, Louis Brown, Leon K. Brown, Frank H.
Bramish, Henry F. Botsch, Siglock, Thos.
Babecek, E. H. Beaman, Chas. W. Burill

H. A. Conledge, Chas. Cowan, Wm. C. Oulley, Columbus
J. Clasky, Fred & Campbell, Walter Collins, R. Oulley
C. Cowen, Wm. Oulley, Chas. W. Oulley, Chas.
Campbell, Jack A. Oulley, Wm. P. Oulley, Geo.
J. Crowley, Frank Christie, H. D. Collins, Wm.
C. W. Winston Churchill, Thos. J. Culligan, Wm.
Hert Carl, Jacob Coleman, Clarence Chase, H.
Chilvers, F. A. Conway, W. P. Crockett,
Rompney, Thos. J., Jas. H. Dunworth, Wm. W. F.
Wells, Owen Davis, Jas. A. Dewey, Robt. J. Doughty,
Leslie Deane, J. S. Deane, Frank De Kora, W.
H. Dille, Ed. Dyer, J. S. Dyer, J. S. Dyer, J. S. Dyer

Thos. Daly, Kenneth Davenport, Jas. De Roper, W.
E. Donnell, Jas. H. Delcher.
Elliott, Wm., R. J. Edwards, Dan'l H. Evans, H.
Engleton, Henry Edwards, A. J. Edwards, Wm. H.
Ellwanger, H. J. Ebrey, W. D. Emerson, Paul Ev-
ton.
Franklin, Harry, Jean Foster, Leopold Funder-
stein, Lawrence Finch, S. M. Farrett, C. A. Ferguson,
Fritz Forster, Jas. J. Farrell, Wm. Frederic, E. W.
Fowler.

Gilmore, Fred. Hay J. Ginn, Elmer Grindin, Chas. Gilmore, W. M. Gray, Malcolm Gunn, Jno. Gifford Jelen, Stanton.

Hamilton, Jno. Richard A. Harwell, W. F. Harvey, H. H. Horton, Melvin Hunt, Geo. W. Herbert, Harry Hockey, Wallace Hunter, Mark Harrison, Harry Hamblin, Gilmore Hammond, Howell Samuel, Geo. H. Hoyt, Ed. F. Hayd, Jess Harris, Geo. W. Harris, Jos. P. Hall, Stephen T. Hoyt, Walter Hawley, Albert C. Hinderson, Chas. H. Holman, Earl Hays, Jno. Horvath, Hutchings and Edwards, J. Hal Hays.

Johnson, Hal, Grenville James, Chas. J. Jackson, Jno. Jones, Ed Jolly.

Menell, Fred. H. Kester, Mark Kent, E. A. Kell
O. C. Kyle, W. G. Kester, Ed. A. Khamer, Carl
King, Joe W. Keeney, F. Kingdon, Wm. H. Koon
James Kruger, Chas. King
Lawrence, Hal L. Harry Lorain, J. G. Larkin
Loren, Eugene L. L. Lina, F. G. Linn
Harry Lamb, J. A. Lible, Leslie, Linn
Lawrence, Jno. W. Leslie, Hanes Linn, J. M. Linn
Edw. F. Lloyd, Harry Leland, Alfred Lott, A. Lott
Longstaff, Albert Livingston
Morrow, Thos. David Marwell, Geo. D. McCall

Frances L. Mathewson, Jan. S. B. McMillan, C.
Maloney, E. R. Menough, Rt. H. Moore, C. M.
Fred Murray, Armand Melnotte, Fred's Murphy,
Horsdost, Frank Hurry, Jas. F. Hanson, R.
Mills, Frank R. Montgomery, J. E. Milton, P.
Nackbein, Wm. E. Nelson, G. H. Nichols, A.
Clellan, Jas. McElheneo, G. H. McDord, J. M.
Newhoff, Irving, Joe Nichols, Chas. F. Newm
Frank M. Norcross.
Osborn, Roland A.
Padgett, Walter S., Frank Powell, Edw. Alg. Pa
Lorimer Powers, C. James Powers, S. A. Flann
M. Purkin, Wm. Post, S. B. Porter, J. C. Phil

Rutledge, Jas. Paul, H. S. Richards, Logan Ross
 Nelson Roberts, Jack Ross, H. B. Robinson, Al.
 Wm. Ramecy, F. Dick Rider, Frank Rowan, Jas.
 Reynolds, Gus Richards, Cyril Raymond, Frank
 Richter, Jack Richie, Louis E. Ramsdell, E.
 Rochester.
 Stedden, T. French, John Safford, M. S. Schlesinger,
 Ed. A. Sisti, Harry Simon, Geo. H. Sommer,
 E. Schmidt, Jas. Studer, W. F. Scott, H.
 Steyer, Chas. Sumner, Geo. Steyer, Lew N.

J. Schleifstein. L. Silvers, Jno. Sparks, W. N. Shon-
don, Channely E. Southern, Fred Spencer, W.
Sader, W. G. Shelby, Reginald Simpson, I.
Scheider, E. L. Sackett.

Titus, Fred, Thos. F. Tracey, Wm. Tompkins, Geo.
B. Trumble, Walter Thomas, Richard Thornton, J.
Tuck, Geo. W. A. Thompson, Chas. L. Taylor, W.
C. Tanner, Milton Taylor, Raymond Tynan.

Vivian, F., Clifford I. Vemie.

Wallace, Frank, Donald B. Wallace, Charles W.
Lace, J. Wallace, W. Watson, Lester Walton,
Robt. J. Ward, Arthur G. Wallis, Jane Welles, T.
Whit, Chas. Wurey, Eugene Wiener, Phil Watson.

LYNN WEILER, Russ Whittall, Clarence West, Milton G. Winstock, S. Wimpelberg, Wilton Bros. Young, Pierre.

REGISTERED MATTER.

Miss M. E. Monilton, Mary Faber, Nina A. H. way, Flora Moore, Marlon Conners, C. E. Moore, Robt. Taylor, Edw. W. Clisbee, E. G. Strom, Wm. Browning, Will Congdon.

THE BROOKLYN STAGE.

Robert Brown in *Soldiers of Fortune* proved attractive to large audiences at the Amphion. Mr. Brown covered as Robert Clay and was well suited to the part of the manly civil engineer. In the support were Blanche Hall, Dorothy Tennant, Wallace Eddinger, Richard Starling, Fraser Coulter, Macey Harlan, Dorothy Connolly, Ira A. Harbo, Edwin Brandt, Harry Barwood, E. W. Harrison, and Byron Ongley. The current bill is "Way Down East."

Dorothy Tennant proved the Polly, where he appeared as Joshua Whitcomb in *The Old Homestead*, this being his second Brooklyn appearance this season. McFadden's Row of Flats is the present offering.

The Imperial Burlesquers held forth at the Gaiety, presenting excellent olio along with a lively burlesque, entitled *A Pair of Sports*.

McFadden's Row of Flats appealed to large houses at the Grand Opera House. In the cast were Arthur Whitehead, Harry Grandall, May Donahue, Mae Phelps, William Patton, W. H. Mack, Bobby Ralston, Jerry Sullivan, James Brady, Libbie Hart, Mae Baker, and Maud Dearborn. Foxy Grandpa is the present attraction.

Stuart Hobson in the Comedy of Errors played to good business at the Montauk.

Gray Jack, with Willis Granger in the title role, was the bill at the Novelty, where it was received with great favor.

Best Lyons proved as popular as ever at the Park, where Laura Biggar was cast as Lady Isabel. Willard Bowman, Edward Emery, Calvin Tibbets, Fred Lane, Madge Whyte, Blanche Clarke, and Leslie B. Masters were well cast.

Sam T. Jack's Burlesque company was the hit at the Star.

HAROLD HUGH.

THE STOCK COMPANIES.

A dramatization of Ouida's "Moths," by J. Sidney Macy and Lola Morrison, was the Holy Week offering of Mrs. Spooner's Stock company at the Bijou Theatre. Good sized audiences attended and freely showed appreciation of the exceptionally good work done by the company in the play. The production was excellent and every person in the cast was seen to advantage. Edna May Spooner as Vera Herbert and Cecil Spooner as Puschia Leach were both well suited in their parts. Augustus Phillips gave a creditable portrayal of the Marquis Correse. Robert Hanson as Lord Banger, Harold Kennedy as Frank, Duke of Mull; Hal Clarendon as Zevoroff, Ben F. Wilson as Lord Jura, Frank Lindon as the Marquis De Lesterel, W. L. West as Colonel Rochefort, Olive Grove as Lady Dolly Vanderdecken, Rota Villiers as Lady Stant, Jessie McAllister as Nadine, and Cora Morlan as Jeanne were all good. Edna May Spooner, Cecil Spooner, and Harold Kennedy gave specialties during the play that met with favor. A Bunch of Keys is the present bill.

Corse Payton appeared as Bob Acres in *The Rivals*, supported by his Lee Avenue Theatre Stock company, last week. Very good audiences attended and were vociferous in their expressions of approval. George Hoy was seen as Sir Anthony Absolute. Kirk Brown as Captain Absolute, Claude Payton as Pauline, Charles Barringer as Sir Lucius O'Trigger, Barton Williams as David, Johnnie Hoy as Fag, Charles McCreary as Thomas, Una Abell Brinker as Lydia Languish, Sadie Radcliffe as Mrs. Malaprop, Marie Casmere as Julia, and Clara Austin as Lucy. The play was put on with the good taste usual at this house. This week, Myles Aaron.

Hazel Kirke was Mr. Payton's offering at the Fulton Street Theatre, where the well filled houses were entertained by Rita Reed Payton in the title role, Walter Wilson as Dunstan Kirke, Joseph W. Girard as Squire Rodney, Franklin Munnell as Arthur Carrington, Richard P. Crolius as Pittacus Green, Harold R. Chase as Met. D. J. Sullivan as Barney O'Flynn, Peter M. Lang as Joe, Edward V. Lasher as Dan, Grace Fox as Lady Carrington, Ethel Clifton as Dolly Dutton, and Dora Lombard as Mercy Kirke. In point of scenic environment and costuming the play was capably presented. The present bill is *Romeo and Juliet*.

Ten Nights in a Barroom was played by Mr. Phillips' Lyceum Stock company before good audiences last week. William C. Holden was an excellent Joe Morgan, his make-up being especially effective. Emma Bell made the most of the trying part of Mrs. Morgan. The others were pleasing, including Alice Warren as Mrs. Slade, Jessie West as Mable Cartwright, Gladys Rockwell as Mary Morgan, Charles Herbert as Mr. Romaine, John P. Curley as Sammie Switchell, Frank Base as Simon Slade, Joseph J. De Grass as Harvey Green, Henry P. Keen as Frank Slade, and Gus De Vere as Willie Hammond. This week, *Lost in the Desert* is the play, with its band of Arabs, camels, horses and unique scenic environment.

CALDER JOHNSTON.

The fourth and last week of Marie Walwright's engagement at the Columbia was devoted to a revival of *Camille*, in which the star did excellent work, winning much applause. The stock company rendered good support. Sidney Toler as Armand played with feeling and sincerity. Kate Jenson's Madame Prudence was very good indeed. E. L. Snader as the Count de Varville and George Martin as Gaston were also good. The play was well put on and the stage management was praiseworthy. This week Howard Kyle appears in *Nathan Hale*, supported by the stock company.

McL.

Holy Week materially affected the business at the Gotham last week, as with an attractive play, Don Cesar de Bazan, and Darrel Vinton, as stock star, only fair houses were recorded. Mr. Vinton has been seen here on two previous occasions this season when he played *D'Artagnan* and *Monte Cristo*. As the easy going and reckless Don Cesar de Bazan Mr. Vinton cemented his former friendships and displayed excellent ability and conscientious study, his every movement breathing the character. Walter Chester acted King Charles II with proper ardor and intensity. Joseph L. Treacy played intermittently, having good and bad moments in the role of Don José. His enunciation was particularly at fault. Harry MacDonald was a capital Marquis de la Rotundo and won laughs without resorting to burlesque methods. Carolyn Franklyn looked Maritana and played her pleasingly. Emma De Castro made a hit as the boy, Lazarillo, and Rose Watson proved very amusing as the Marchioness de la Rotundo. Satisfactory performances were given by Robert MacVeigh as the Judge and Otto Hoffman as an Alcalde. Nine Jeane, with its buzz saw, is slated for the current week.

VAUGHN VILLIERS.

Last week Hyde and Behman offered the Mortons and Lottie Gilson for the features. There were only three of the Mortons working, but Clara took her mother's place when she was needed and made a hit. For the rest, their work was even better than usual. Lottie Gilson was entertaining in her songs but did not score her usual hit. William H. Murphy and Blanche Nichols presented *The Bifurcated Girl* and were a laughing hit. This sketch seems to improve steadily, for it continues to be a greater success than ever. Stephen Grattan, ably supported, was seen in *Locked Out at 3 A.M.*, and greatly pleased. It is a dainty little bit and the comedy situations are cleverly worked up. Cushman, Holcombe and Curtis in their old sketch won recognition, as did also Hill and Whitaker in some ideal singing work. Flood Brothers in pantomime acrobatic work were good. Burton and Brooks pleased in their funny talk and song. Tim Cronin was good in burlesque imitations. This week Robert Hilliard, Elenore Sisters, Eva Nudge, Ameta, Clarice Vance, Dolan and Lenhart, Brown and Navarro, and the Lamonts.

Last week at the Orpheum *The Girl with the Auburn Hair* was the feature act. She was most heartily welcomed. The scenery and light effects used were superb and lent a general air of deep impressiveness to her delightful rendition of the religious selections. Ned Wayburn's Jockey Club played their second week's engagement and were more pleasing than before. Joseph Maxwell and his firemen quartette proved as delightfully entertaining as before. They are using some new selections which were appreciated. Winchell Smith and company presented their new skit, *A Friend in Need*. It was well received and its

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FOOD**

FALLING HAIR

comedy situations provoked much laughter. The drunken characters were dealt with in a manner extremely funny and not the least offensive. Charlie Case with his entertaining talk and song was a pronounced hit, as was also C. W. Littlefield, who has revived his old finish in his act. Lavine Cameron and company did some extremely clever but rough tumbling. They work quick and the little comedy they use is good. Lillian Western was an applause hit in her instrumental work. The Athos Troupe did some splendid acrobatic work, and the Taylor Twin Sisters did some novel roller skate work. This week, Madame Herrmann, Cressy and Dayne, James J. Morton, Onri Family, George W. Day, Crawford and Stanley, Twin Nicks, Hal Merritt, the Girl with the Auburn Hair, and the Mozart Symphony Club.

TO BE PLAYED IN AUSTRALIA.

Yesterday Kirke La Shelle, through Alice Kaiser, closed a contract with the Neill-Frawley (California) Stock company, for the production of *Arizona* and *The Bonnie Brier Bush* in Australia during the coming summer. The productions of both pieces will be pretentious. The terms of the contract remain private. Kirke La Shelle stating that he did not deem it safe to any of the parties concerned to make public the figures, which it is understood are quite large.

BORN.

POLL.—At New Haven, Conn., on April 2, to Mr. and Mrs. S. E. Poll, a daughter.

WHITMAN.—To Mr. and Mrs. Walt Whitman, in New York city, on Feb. 24, a daughter.

DIED.

DEAN-DIEHL.—William Clifford Dean and Mary Elizabeth Diehl, at Albany, N. Y., on March 28.

HARDING.—TUNSTALL.—George W. Harding, and Emma F. Tunstall, at Rochester, N. Y., on March 20.

RANDALL-BRYANT.—William R. Randall and Mayme Bryant, in New York, on April 9.

DIED.

BELL.—Hillary Bell, in New York city on April 8, of heart disease, aged 66 years.

KING.—Mrs. Hal King, at Rome, N. Y., on April 8, of heart failure.

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Apr. 28, 29, 30, May 1, 2.

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A DENTFORTHMAN CO.

Frank Gillmore, and George Fawcett in the cast. The Fatal Wedding is the attraction at the Holiday Street Theatre this week. It is presented by a competent company and is effectively staged. The Merry Gow, with Joseph Murphy, is the underling.

The Two Orphans was presented at Convention Hall by the McGill and Shipman Stock company. Gertrude Shipman was seen in Kate Claxton's old role of Louisa, and Lawrence McGill played the leading part. The latter half of the week will be devoted to a presentation of The Senator's Daughter. The plays selected for next week are Camille and Prince Otto.

Nordica, De Ruska, and Dusa, together with the Metropolitan Opera House Orchestra, will be heard at Music Hall May 1.

A. Baldwin Glaser is spending this week in Baltimore. Mr. Glaser is a Baltimorean and has a legion of friends in our city.

The Music Hall popular concert, with Victor Herbert and his well-known orchestra, will begin May 1.

George Fawcett will make two productions of new plays this season, the first being The Favor of the Queen, the prize winning play which is to be given early in the season at Ford's Grand Opera House, with Percy Hawwell and Frank Gillmore in the cast. The second will be Sunlit Spout, a play of Georgia written by a Georgian. In this play Grace Kimball will have the leading role.

Kyle Bellow and the members of his company attended the performance of A Little Princess at the Academy of Music Thursday matinee.

William Lawrence, one of the leading members of the McGill and Shipman Stock company, now playing at Convention Hall, will star next year as Pa Caldwell in Utah, the Mormon play which was cast at Convention Hall last week.

Frederick C. Schanberger and George W. Irvin have leased from James L. Kernan for the coming season Hollywood Park, which was thrown open yesterday for the reception of guests. The casino has been remodeled and greatly improved. Vandeville attractions will be presented during the summer.

Kyle Bellow gave a number of interesting interviews to our local newspapers during his engagement at Ford's Grand Opera House last week. One of them was on the art of fencing, and it proved very entertaining.

HAROLD RUTLEDGE.

ST. LOUIS.

Mary Mannering Warmly Welcomed—Lulu Glaser—News Jottings.

(Special to The Mirror.)

St. Louis, April 13.

That charming actress, Mary Mannering, who is ever welcome to St. Louis, returned to the Olympic this evening, this time presenting The Stubbornness of Geraldine. Miss Mannering was enthusiastically received by a large and fashionable audience, and her new play was followed with intense interest. The supporting company, headed by Arthur Byron, contained Amy Ricard, Anita Rothe, Rosa Cooke, Mrs. Whiffen, John G. Saville, and H. Hazard-Short. Julia Mariowé will follow.

Lulu Glaser, after being booked for the Century two or three times during the past two seasons, finally made her appearance this evening in Dolly Varden. Miss Glaser has not been in St. Louis for several years, and the large audience this evening welcomed her return in a hospitable manner.

The Brothers Byrnes are in town with the old favorite, Eight Bells, which brought out large audiences of old friends at the Grand Sunday afternoon and night. The Wrong Mr. Wright underlined.

Manager Russell has for his Imperial offering this week A Ruined Life, with Blaise Crecy featured. Sam Morris, in The Peddler's Claim, next week.

Pennsylvania is the Havilla bill. For Her Children's Sake follows.

Grace Van Studdiford returned the latter part of last week from Washington, D. C., to remain at her new summer home in St. Louis County, until the beginning of her engagement under Florence Eglefeld. Mrs. Van Studdiford resigned from The Bostonians April 4.

The Apollo Club has postponed its last concert of the season to April 21, at the Odeon. The soloists at this concert will be Mlle. Zélie de Lussan and Hugo Hermann. The event promises to be the most fashionable of the season.

Holy Week and warm weather had quite an appreciable effect upon the theatres last week, but in spite of these two drawbacks Ethel Barrymore at the Olympic did a better business this season than on her first visit as a star.

Tim Murphy suffered most from the Holy Week quietness, but all the theatres were more or less affected.

A musical event of the season is the concert to be given on May 11 by representative stars of the concert stage. It will bring to St. Louis Lillian Nordica, Edouard de Reszke, and John S. Dumas.

Kronberg, who has represented the Grau company on its tour, is in St. Louis arranging for the appearance of this trio of musical celebrities.

The Choral-Symphony Society announces that, owing to the inability of Gwyllan Miles to come to St. Louis, the date of "Golden Legend" concert, the last of the Choral-Symphony season, has been changed from Thursday, April 16, to Tuesday, April 14, and that W. A. Howland will sing in the place of Mr. Miles.

J. A. NORTON.

CINCINNATI.

Ethel Barrymore Appears—Buhler Stock Company—News Items.

(Special to The Mirror.)

CINCINNATI, April 13.

Holy Week did not have as bad an effect as usual upon local theatricals, and every attraction in town enjoyed a fairly prosperous sojourn here.

Ethel Barrymore is the Easter week offering at the Grand, where she was welcomed to-night by a large and friendly audience, which enjoyed the double bill of Carrots and A Country House. The star had excellent support from Bruce McLean, Harry Davenport, Arthur Elliot, George W. Howard, James Kearney, Fanny Addison Pitt, Gertrude Ghem, and Adelaide Prince. N. C. Goodwin and Maxine Elliott, in The Altar of Friendship, 20. Mabelle Gilman 27.

Percy Quiller, which was never given here at high prices, had its local opening at the Walnut yesterday, and pleased an exceedingly large audience in the evening. Richard Gordon was admirable as the Detective, and had good support from Rosemary Glen, Adolph Elms, Edna Brown, Emily Baker, Marie Christie, Melville Collins, W. J. Conley, Bergh Morrison, and Henry Louis.

Sapho is this week's attraction at the Lyceum, with Bernice Howard and John A. Preston in the leading roles.

Not Guilty is being played at Heuck's by a company which fully meets every requirement. Max Miller's benefit drew out a large audience last night at the German theatre. Elmer von Unserer 'Leut' was the play, and it proved a most acceptable vehicle for the display of the talents of the company.

The annual stock season at Heuck's will again be under the personal direction of Richard Buhler. The opening will be May 3, with Tolstoy's Resurrection. In addition to Selma Herman and Mr. Buhler the company will include Gertrude Dalton, Louis Orendorff, Mrs. H. Simon, Florence Lemire, Frances Keenan, Frances Phelps, Herbert Prior, Charles McDonald, Horace Vinton, Lee Sterrett, James Hester, Richard Stone, and Jack Ryan.

All of our theatres will be open this year much later than usual. The Grand will not close before May 23, and several others will keep it company. It is doubtless a wise move from the manager's standpoint.

H. A. BROWN.

THE DEATH OF HILLARY BELL.

Hillary Bell, the dramatic and musical critic of the New York Press, died suddenly of heart disease on the afternoon of last Thursday, April 6. During the earlier part of the day he was, to all appearance, in good health, and he remained at his desk until about five o'clock. From his office he went to the Mission of Our Lady of the Rosary at the Battery for the purpose of engaging a house servant. He completed this business, and in company with Father Henry, of the Mission, he walked across to the Barge Office to secure the luggage of his new employee. Hardly had he entered the building when a sudden weakness overcame him, and ten minutes later he was dead. An ambulance was summoned from the Hudson Street Hospital. The surgeon in charge, after making an examination, stated that Mr. Bell had perished of valvular disease of the heart.

In the artistic life of New York Mr. Bell was a prominent figure for nearly twenty-five years. He was versatile, expressing his artistic ideas and emotions through various mediums. He was a writer of prose and verse, a painter and a musician. He was most widely known, however, as a dramatic critic and a writer upon dramatic subjects. His work both with the pen and the brush was characterized by sentiment and emotion. He was governed by his heart rather than his head. In this lay the charm of his writings, and was at the same time responsible for whatever errors he made as a critic. He was, to a degree, an idealist. Another characteristic of the man—and an admirable one—was his love of pure literary style. It became almost a passion with him. He was familiar with the works of all the great English stylists, and he modeled every line that he wrote in emulation of them. He was, indeed, a graceful writer, and by example he exerted a good influence upon the less careful dramatic reviewers of the day.

As a painter Mr. Bell devoted himself almost entirely to portraits. He attained a considerable success in this province of art, and the work of his hands is to be found in a number of important public and private galleries. His most notable picture is a portrait of Ada Rehan in the character of Katherine in The Taming of the Shrew, that long hung in the lobby of Daly's Theatre and that was later presented by Augustin Daly to the Shakespeare Memorial at Stratford-on-Avon. During his latter years Mr. Bell regarded his painting as merely a diversion, though as a matter of truth the fruits of his

of which he afterward became the editor. Twelve years ago he decided to abandon painting as a profession and to make dramatic criticism his serious work. An article that he wrote shortly afterward upon Richard Mansfield's impersonation of Hero led to his engagement with the Press, and he remained a member of the staff of that paper almost without interruption until the time of his death.

A few years ago Mr. Bell turned his hand to playwriting, but in that line of endeavor he met with but meagre success. In collaboration with Ramsey Morris he wrote a modern drama entitled A Social Trust, that was presented in San Francisco in August, 1896, by the T. Daniel Fawley company. While the play was favorably criticized by several of the local dramatic reviewers it did not win popular favor.

In 1898 Mr. Bell married Miss Rita Ireland, of New York, who survives him. When the news of her husband's death was brought to her she suffered a collapse, and for a time it was feared that she might not recover from the shock. Both Mr. and Mrs. Bell were communicants of the Church of the Heavenly Host, of which the Rev. Dr. Parker Morgan is the rector.

The funeral services were most impressive, and were attended by a large assemblage of men and women prominent in the artistic and literary world. The interior of the church was beautified by the Easter array of flowers. The Rev. Dr. Morgan officiated, and the full vested choir of the church took part in the ceremony. A large delegation from the Press Club and representatives of other societies and clubs were in attendance.

SAID TO THE MIRROR.

Mrs. MABEL R. RICHARDSON: "I wish to contradict a statement to the effect that my husband, Albert De Lancy Richardson, who died in Buffalo on March 18, was buried by the Actors' Fund. This is not so, for I myself paid the entire expenses incurred."

C. L. NELSON: "Phillip A. Gifford and William J. M. Kiernan, and not Ralph A. Gifford and J. McKiernan, are collaborating in the farcical comedy entitled Papa's Lodge Night."

J. N. BACKWITS, Owosso, Mich.: "Owosso, a modern city of 12,000, booming, with outlying town of 2,500 three miles east, connected by electric line, is without a playhouse of any description. The only place used for such a purpose was closed last Fall by the fire warden."

A NEW HARRIGAN PLAY.



Edward Harrigan, the veteran actor, playwright, manager and stage director, has signed contracts with Liebler and Company. Mr. Harrigan has written a new play in his old vein that will be produced by Liebler and Company the first week in December in some city outside of New York, probably in Boston, with the intention of entering New York about January 15. Mr. Harrigan's contract with Liebler and Company is for a series of years. The new play is a four-act comedy, located on the East Side, the locale of all the most successful of the Harrigan plays, and is replete of that atmosphere. Negotiations are already under way for securing as many as possible of the more famous of the old Harrigan comedians, and the music has been written by Dave and George Graham. The organization will be large and the production will be on an unusual scale. The play will be staged by Mr. Harrigan, and all rehearsals will be conducted by him.

CECIL SPOONER TO RESUME.

Cecil Spooner will resume his starring venture in Frances Aymer Matthews' play, My Lady Peggy Goes to Town, at the Newark Theatre, Newark, N. J., on April 27, appearing at that house for the week. The company will begin rehearsals on the 19th, the cast being made up of about the same people who appeared in Miss Spooner's support at the Amphion Theatre, Brooklyn, some weeks ago. From Newark the play is to be brought over to New York, probably at the Herald Square Theatre, although this point has not as yet been definitely decided upon.

PASSION PLAY GIVEN IN ITALIAN.

A Passion Play in Italian was given in Chicago on April 5 at the North Side Turner Hall by the Philippi Orioles Club. The life of Jesus was portrayed from his entrance into Jerusalem until the resurrection, and nearly thirty Biblical characters were introduced. The character of Jesus was portrayed by Christ Gramano, that of Mary by Louise Monacelli, Sofia Giovinetti was Mary of Magdala, and Luigi Bionvanni was Pontius Pilate. The audience was composed almost entirely of Italians.

GOSSIP.

Lillian Andrews called on the Deutschland April 9 and will visit her home at Plymouth, England. Miss Andrews' vacation is for three months. She has been re-engaged for her fifth season with the James Neill company.

Violet Dale, whose Dorothy Gray was one of the hits of The Liberty Bells, returned to the city last week.

George W. Harding and Emma F. Tunstall, members of the A Hot Old Time company, were married at Rochester, N. Y., on March 30.

The Stanhope-Wheatcroft Dramatic School will give its final matinee of the season at the Madison Square Theatre on May 17. The programme will consist of an abridged version of The Iron Master, a one-act play entitled Six Cups of Chocolate, by Edith V. Matthews, and a play by Edward Ross and A. J. Garraway entitled The Marble Arch.

William E. Randall, of The Cross Roads company, and Mayme Bryant were married on April 5 at the Forty-second Street Baptist Church.

Blanche Ross, who has been playing leading roles with the F. N. Durkee company, is resting at her home in Detroit.

Ethel Jordan, who was recently ill at Moline, Ill., is convalescing at her home in Indianapolis, where she will spend the summer.

Evie Mountford, it is announced, will next season be starred by George Samuels in Elmer Grandin's play, When Her Soul Speaks.

William H. Ferris assumed the leading role of The Sign of the Cross at the New Star Theatre recently during the illness of George Hood.

Nellie Dunbar has been engaged for a leading role in A Human Slave, which will be produced early next season.

Willie E. Buyer, manager for Daniel Sully, is in New York, arranging for next season's opening of The Old Mill Stream, which will occur at Waterbury, Conn., on Sept. 7.

Lillian Lancaster, leading woman of Man to Man, was taken seriously ill in Montgomery, W. Va., last week. With less than two hours' study Marguerite Ray played Miss Lancaster's part, scoring an emphatic success. As Miss Lancaster's illness is serious, Miss Ray will continue in the part of Blaise for the rest of the season.

Margaret McKinney was unable to resume her role with the Castle Square company last week, and it is now feared that her illness will last her from the cast until April 30, when the company will open in Philadelphia.

Charles H. Yale's Evolving Devil's Auction company last week began a Canadian tour which will be followed by a tour of New England.

The Al. H. Wilson company, under the direction of Charles H. Yale and Sidney R. Hill, last week began a tour of the Northwest which will last until late in June.

Rush and Weber's Power of the Crown, with Garland Gaden, will close at Newark, N. J., on May 23. The same management will next season star Mr. Gaden over the Star and Havilla circuit.

Williams and Walker and their company, it is announced, will the latter part of April go to London to present in Dehomay at the Theatre Theatre.

Victor Morley has been elected a member of the Greenroom Club.

Helen Du Pont, formerly a member of The Belle of New York company that played in London, will return this week to England to fulfil provincial engagements.

Mrs. J. E. Dodson (Annie Irish) will sail on the Cedric on April 24 for England for a brief holiday.

Horace Lewis and his company spent yesterday (Monday) in New York, having laid off for two nights. The company will appear on Wednesday night in A Four Reliance, and will continue until the end of the season, completing a tour of thirty-five weeks.

HILLARY BELL.

brush were during this period by no means inconsiderable.

Next to his sentiment and his emotional qualities the most striking characteristic of Mr. Bell was his indomitable energy. He ordered his days with such perfect method that scarcely a moment was lost, and as a result he accomplished with apparent ease what would have been impossible to a less methodical worker. At the time of his death he was engaged in a variety of occupations. Besides holding the post of dramatic and musical critic on the Press and applying himself to the pursuit of art, he was the editor of The Insurance Economist, he sent weekly letters to at least twelve newspapers in the smaller cities, he wrote essays and sketches for various magazines, and he was an active officer of the Mutual Reserve Life Insurance Company.

In person Mr. Bell was a man of striking and engaging appearance. He was tall, handsome and of soldierly bearing, and at first-night performances he was for many years a familiar and an attractive figure. Indeed he will be missed in the playhouses by many who knew him only by sight as genuinely as his writings will be missed by the current publications.

Mr. Bell, whose full name was Hillary Lindsey Langtry Bell, was born near Belfast, Ireland, in 1857. His father was a manufacturer of linen, and being in comfortable circumstances was able to give to the son an excellent education. When Hillary Bell reached his majority he came to America accompanied by his brother, Lindsey Bell, who is now a resident of this city. For several years he devoted himself entirely to portrait painting, beginning in the humble work of making crayon likenesses for photographers, and gradually advancing to a position of prominence among the painters of the town. While engaged in these artistic pursuits he began to write articles for various theatrical journals, working without remuneration and solely for the purpose of gaining proficiency with his pen. He was for a number of years the New York correspondent of the London Era and he also contributed regularly to the Home Journal, a periodical

This is a good amusement town, and the right party, looking for such an opening to erect a comfortable and attractive little theatre, can realize good interest on his investment."

WILLIAM RAYMOND BELL (representing D. V. Arthur): "Attention should be called to the fact that George Behan, who is appearing as the Count Fromage de Iris in D. V. Arthur's production of Nancy Brown, is represented as being in the cast of Alphonse and Gaston."

COMPANIES CLOSING.

The Liberty Bells closed at Kingston, N. Y., April 4.

Edouard D'Oise company, at Elwood, Ind., on April 4.

Barber and Gibson's East Lynne closed at Lewistown, Pa., on April 7.

Sullivan, Harris and Woods' company in The Road to Ruin closed a successful season at Ottawa, Canada, on April 3.

Quincy Adams Sawyer, at Fall River, Mass., on April 4.

Sally in Our Alley, in Chicago, Ill., April 11.

The Sign of the Cross, on May 2.

William A. Brady's Lovers' Lane company (Western), on April 9, at Greeley, Col.

The Dot Karroll company will close a season of thirty-five weeks on May 2.

OBITUARY.

Mrs. Maud E. King, the wife of Hal King, the actor, died at her home at Rome, N. Y., on April 8, of heart failure. Mrs. King was not an actress, but she had a wide circle of friends in the theatre and had a wide circle of friends in the audience.

THE USHER



Howard Paul sends me an interesting note about a friend of his who spent an hour with Victorian Sardou in Paris recently. The dramatist, apropos of his new play, Dante, expressed vexation with Sir Henry Irving for substituting a cardinal for Pope Clement V, whom Dante will revile for the crimes of the papacy and who will pardon the intended victims doomed to the stake. Sardou expressed the opinion that this conversion of an historical pope into a more or less imaginary cardinal rather spoils the ending of his play.

"I half feel as though I ought not to be troubled to go to London to see a more cardinal," said he petulantly.

Sardou was greatly amused on having read in an English journal that Boccaccio and other poets would appear in the burning pits of Drury Lane in lieu of popes.

"Poor Boccaccio! He was eight years old when Dante died," exclaimed the dramatist. "How ignorant some of these journalists are!"

The explanation is that one of the cardinals to be seen in the inferno at Drury Lane is a certain Boccaccio—not Boccaccio—so Sardou's annoyance had its origin in a typographical blunder.

He has never seen Irving on the stage, but he will probably visit London early in May for a day or two. He has an exaggerated dread of the trip across the Channel.

Hilary Bell's tragic death last Thursday shocked his friends, none of whom even suspected that he was not in vigorous health. Overwork, according to his physician, caused the heart affection that brought such a sudden end to his activities.

While Mr. Bell's aggressive course as a journalist created enemies, he had also many friends, while thousands of readers of the Press relished his entertaining comments on theatrical matters from day to day.

Not many months ago members of the Theatrical Trust, unable to influence Mr. Bell's independent attitude as a critic, adopted a policy of open hostility toward him. The outward and visible sign of this was the exclusion of the Press critic on first nights from their various theatres.

This personal experience opened Mr. Bell's eyes to the peculiar character of the Trust, and gave him a practical idea of its conception of the relationship between dramatic critics and theatrical managers. He investigated, and acted. For weeks the Trust suffered the biting prods of his caustic pen.

The paragraph in THE MIRROR last week regarding John Ernest McCann's experience as a contributor to Leslie's has given the impression to the editor of Leslie's Weekly that his publication was meant. The Leslie's referred to was Leslie's Monthly.

The coalition of the Theatrical Business Men's Club with the Greenroom Club will undoubtedly strengthen the latter organization, while the withdrawal from the fold of the T. B. M. C. in this manner solves the difficult problems that have confronted that organization since its formation. The Business Men's Club has been run practically by members of the Trust. Although it is supposed to be an organization of business men, its business has not been successful. Apparently the dominating interest in the club has found its inexperience in matters of social organization an insurmountable barrier to progress.

The feat of writing some sort of a play in seven hours is not incredible, but the fact that a number of daily newspapers on Sunday seriously published the account of such a press agent's fancy is a greater source of wonder. We have all seen plays that it would be possible to believe had had but seven hours' spent upon their composition, but we all know that no typewriter is expert enough to take the direct dictation on a machine of 120 or 130 pages of manuscript in that space of time.

Ellen Terry's son, Gordon Graig, has brought up an interesting subject for discussion in a recent article published in London. He thinks that the expenses of the theatre will have to be reduced, or lavish and costly productions must be discarded and the salaries of leading actors cut down.

He refers to the fact that there are actors now getting one hundred pounds a week and others who must be content with less than two pounds a week. He suggests that expensive actors should be dispensed with and "extra" people be trained to take more important parts.

Undoubtedly there is a great disparity in

the scale of actors' salaries, not only in England, but in this country. That is one of the reasons why acting as a profession has become more and more strenuous for the rank and file. Salaries are either too large or too small. There seems to be little middle ground, for the simple reason that managers having to pay inflated salaries to the principal actors are compelled to economize in the direction of the minor people.

Actors who draw large salaries reason with considerable truth that they demand no more than they can get; but whether they get more than they are worth is another question. The ensemble acting in our companies would unquestionably be of a higher grade if a more equitable scale of salaries prevailed.

The four or five theatres in New York that have current successes suffered less during the Lenten period from the falling off in business than is usual. Indeed, in two or three cases on Good Friday night the capacity of these theatres was tested to the utmost.

An advertisement of Julius Cahn's "New England Circuit" contains several misleading statements. His list of the alleged theatres of this circuit bears the caption "The Only Theatres in the Leading Cities of New England."

To begin with, many of the leading cities are omitted from the list, and the theatres named elsewhere are not the only theatres in most cases. For example, in North Adams there is the Empire Theatre, as well as the Richmond Theatre; in Lewiston there is the Music Hall, as well as the Lewiston Theatre; in Pittsfield there is the Academy of Music, as well as the new Pittsfield Theatre.

The advertisement says further that "all bookings must be made through Julius Cahn," but of the sixteen theatres mentioned those in New London, Norwich, Putnam and Bath book independently. Cahn has tried hard to create a little skindicate of his own down East, but thus far he has failed in the attempt.

FOUR COHANS IN NEW FARE.

The Four Cohans produced a new farce, called Running for Office, by George M. Cohan, at Utica, N. Y., on April 3, and according to report it made a demand for six months, returned to the company. The new piece will be shown in this city on April 27 at the Fourteenth Street Theatre. The original cast was as follows: John Tiger, Jerry J. Cohan; Mrs. John Tiger, Helen F. Cohan; Madeline Tiger, Josephine Cohan; Augustus Wright, George M. Cohan; Andrew Wiley, James H. Manning; Sam Gayland, William Joseph; Peter Finches, Peter Randall; Herman Helghansen, J. Smith; Martha, Frankie Plumber, M. J. Sullivan; Dan Timmons, Hugh Mack; Bolivar Bixby, John Kaufman; Captain Hicks, William Forrest; Gerlie Gayland, Ethel Levy; Sule Spriglight, Gertrude Rutledge; Mary, Florence Little; Minerva Chase, Millie Newell; Gracie Mari, Rosella Rhodes.

ACTRESS BITTEN BY A DOG.

Ethel Browning, the ingenue of the Players' Stock company, while playing recently at the Bush Temple Theatre, Chicago, was severely bitten by a St. Bernard dog, which, as she stooped to pet it, seized her by the arm. Several very severe wounds were inflicted, but in spite of this Miss Browning insisted on playing her part to the end.

PAULA EDWARDES TO STAR.

Paula Edwards has signed contracts with the Shuberts, whereby that firm will next season star her in Winsome Winnie, a new musical comedy by Paulton and Jakobowsky, the author and composer of Erminie.

THEATRICAL CLUBS CONSOLIDATE.

The Theatrical Business Men's Club has consolidated with the Greenroom Club, both clubs to use the house of the latter at 130 West Forty-seventh Street.

NEW THEATRES AND IMPROVEMENTS.

The inaugural opening of the New Jefferson Theatre, at Hamilton, Ohio, occurred March 31, when Jefferson de Angella presented The Emerald Isle before the largest and most fashionable audience ever seen in the city. Warren Gard made an eloquent dedicatory address before the rising of the curtain. The house is modern in every respect and contains fourteen boxes and has a seating capacity of 1,500. The color scheme is of ivory and light green, with trimmings of ivory and gold. The stage is 45 x 70 feet, with an opening 37 x 35 feet. Tom A. Smith is the manager; F. H. Beck, treasurer; Clifford Cough, representative. The house was built by George H. Johnston.

W. D. Stratton, the owner of the Casino Theatre at Middletown, N. Y., will remodel that house, making it larger and improving it in every respect. O. B. Hathaway, manager of the house, has secured a ten year lease of the theatre and will continue the same policy as heretofore.

The new Columbia Theatre, which a number of Pittsburg and Terre Haute capitalists are to build at the latter city, will be erected at a cost of \$100,000. The house will be of the most modern and approved plan, will have a seating capacity of 2,000, and will be one of the finest theatres west of Pittsburg. It will open on Sept. 15, and will play only first-class attractions.

The Casino, undergoing construction at Ponce de Leon Spring, about two miles out from Atlanta, Ga., will be opened about May 15. The seating capacity is 15,000. Other sources of amusement at the park will be Cave of the Winds, Shoot the Chutes, Carroussel, House of Trouble, launches on lake, daily band concerts, etc. Concessions to be managed by Wells-Dunne-Harlan co. Henry D. Goss will be resident manager of Casino. J. G. Roseman, lessee, has associated with him William Sharp, who will manage the resort.

Nelson Roberts, who is interested in the Auditorium which is being built at Seventh Avenue and 120th Street, has announced that another new theatre will be erected on Forty-second Street, next to the American. It is further stated that the new house, which Mr. Roberts will manage, will be filled by a stock company.

The new Summer theatre for Paduch, Ky., the Casino, is nearing completion and will be in shape to open the season May 15. Manager James E. English, of the Kentucky, has taken the management, and the coming season promises to go with a rush. The theatre is being built in Wallace Park and is modeled after the Kentucky in regard to stage and seating arrangements, and will have a seating capacity for 1,200.

The Empire Theatre, it is announced, will this summer be remodeled, its interior being radically changed. The sum of \$100,000, it is said, will be expended upon these improvements.

A LECTURE ON BALZAC.

Francis Hardin has closed his course of lectures at Fernal Institute on April 7 with an interesting lecture on "The Art of Balzac." The lecturer, tracing the history from the earliest time down to its culmination in William Morris, the Socialist, showing Balzac as a constructive Socialist and that constructive Socialism means only equal opportunity for all, and earnest, honest living up to the highest ideals, whether in the making of beautiful books or in the making of character. The course of lectures closed with Balzac April 7 with a lecture on "Balzac: His Comical Humors." Mrs. Hardin sketched briefly the life of Balzac and analyzed several of his novels and short stories critically. She said Balzac depicted the dark side of life. His aim was to show the manners and morals of France. "He has painted over two thousand pictures, the most stupendous number of characters all true to life. An Shakespeare drew from Hamlet, so the dramatist of the present may draw from these novels. Balzac is often compared in literature to Schumann in music. His novels are the most dramatic in French literature, though he divorced the French drama from French action. Art and the drama must not be divided. The moment we hamper the drama with Puritanism we hamper literature, as it is not a reflection of the period it is born in, but a reflection of the period it is born in. Balzac looked at life more as Tolstoy does. He created the realistic school of fiction." The lecturer then compared the works under discussion with those of Dickens, Thackeray and Sir Walter Scott. In concluding she said: "If in this course of lectures I have made one person stop and think; if I have made one person pause to look life in the face, my work has not been in vain. Moreover, I believe with the scientists that nothing is lost."

THE PATRI TOUR.

Robert Gran advertised on Sunday last that he and his company would be given by Madame Patti in New York. He has been secured by letter. He has almost completed the plans for the tour, which is so far arranged as follows: The diva will sail on Oct. 24, and will make her first appearance in this city on Nov. 2. She will also give a matinee on Nov. 4. After that these dates will be played: Pittsburg, Duquesne Gardens, Nov. 6; Philadelphia, Academy of Music, Nov. 10; Montreal, Arena, Nov. 12; Brooklyn, Academy of Music, Nov. 17; Boston, Symphony Hall, Nov. 19; Scranton, Pa., Armory, Nov. 24 (sold outright); Washington, D. C., Convention Hall, Nov. 26; Baltimore, Armory, Nov. 28; Buffalo, Convention Hall, Nov. 30; Toronto, Massey Hall, Dec. 3; Detroit, Armory, Dec. 7; Chicago, Auditorium, Dec. 9, and matinee Dec. 12. After that date Cincinnati, St. Louis, Kansas City, Minneapolis, St. Paul, Omaha, Denver, and Salt Lake City will be visited. San Francisco will have three concerts, Los Angeles one, and Houston and Dallas one each. It has not been decided whether a visit to Mexico will be made, but Madame Patti will not appear in New Orleans or Havana. Two concerts will be given in New York in February, 1904, prior to Madame Patti's return to her home in Wales, with something between \$500,000 and \$600,000 in her pocketbook as the result of her sixty farewell appearances.

MRS. FISKE IN DOLCE.

More than a year ago Mrs. Fiske secured a one-act play by John Luther Long, the author of Madame Butterfly, entitled Dolce. There had been a great deal of competition for this play, but Mr. Long preferred that the character should be interpreted by Mrs. Fiske, and in consequence Dolce has been awaiting opportunity for production ever since. Such an opportunity has come in a performance for the benefit of the Animal Rescue League, in which Mrs. Fiske will take part at the Farnham Theatre, Boston, on Thursday afternoon of this week when she will give Dolce its first representation. Special scenery has been provided and the play will be represented with as much care as if for a regular premiere. The character of Dolce, which Mrs. Fiske will play, is an Italian girl who has spent her childhood in Little Italy, New York, and who is introduced as a young woman of little and wealth in Florence some years later. There are but three characters in the play, which is longer than the usual one-act play, and which will show Mr. Long's talent in a new light.

A VALUABLE SOUVENIR.

Daniel Frohman is preparing for the souvenir programme to be used at the vaudeville benefit in aid of the Actors' Home on next Sunday evening, April 19, at the Metropolitan Opera House, an illustrated article that all professional people and theatregoers will wish to secure. It will consist of between thirty and forty portraits of the best known and most famous actors and actresses that have been the favorites of the American stage in former years, the pictures having been lent for this purpose by Evert Jansen Wendell, of this city, who has one of the largest and most valuable collections of stage celebrities' pictures in the world. Additions have been secured from Colonel T. Allison Brown's collection, with short biographical sketches of each by the latter gentleman, whose knowledge of stage history and records is well known. The programme itself will be interesting, nearly one hundred of the prominent stars and attractions of the vaudeville world having already volunteered their services; and so many orders for seats and boxes have already been received by Tony Pastor, Mr. Frohman and other members of the managers' and agents' committee that success seems already assured.

TWO MORE THEATRES RUMORED.

Dame Rumor declares that the theatregoer of New York will soon have two more playhouses, both to be located on Thirty-ninth Street, and both independent.

A story from Philadelphia states that Felix Iman, a real estate operator of that city, has bought for \$400,000 the Parker House site, which is 75 x 100 feet, and that upon this will be erected a theatre, to cost approximately \$300,000. The house will have its entrance on Broadway, and will be large and complete in all details, it is said.

The second theatre, which is perhaps more problematical, is under negotiations and advisement by the H. S. Taylor Exchange, and another well known firm. A site, 100 x 100 feet on Thirty-ninth Street, between Broadway and Sixth Avenue, is being seriously considered, and if successful arrangements can be consummated, a commodious and well appointed theatre will be built.

THE DUCHESS OF DEVONSHIRE PRODUCED.

The Duchess of Devonshire, a romantic comedy in four acts by Mrs. Charles A. Doremus, was presented for the first time on any stage at Danbury, Conn., on Friday evening. Adelaide Fitz-Allen is the star of the play, which is based upon certain events in the life of Georgiana Spencer, who became Duchess of Devonshire and who was the model for the famous Gainsborough portrait.

THE OBERAMMERGAU PLAY.

The drama, Kreusschule, which is a sequel to the Passion Play and which has not been given for nearly thirty years, will be presented at Oberammergau in 1905 with virtually the same players as those which appeared in the last play at the famous little theatre in that German village.

AN OUTDOOR PERFORMANCE.

The company that is now presenting Everyman at the Garden Theatre will next month give an outdoor presentation of As You Like It on the South Oval of the Columbia University Grounds. The performance will be a benefit for the University Settlement, and is being organized by Mrs. James Speyer.

PERSONAL.



BELLEW.—Kyrle Bellew, now playing on the road in A Gentleman of France, will, as has been announced, make a Spring tour with Eleanor Robson in Romeo and Juliet, and next season he will appear in Raffles, a dramatization of "An Amateur Cracksman." The stage version will be made by E. W. Hanning, the author of the story, and Eugene Prynne. E. M. Holland has been engaged by Liddell and Company to play the role next in importance to Raffles in Mr. Bellew's support.

FITCH.—Clyde Fitch sailed for Europe Tuesday on the Kaiser Wilhelm der Gross. He will spend five months abroad in work and recreation.

EMMES-STORY.—Emma Emmes-Story was unable to sail last week for Italy as she had announced her intention of doing, and is still confined to her rooms at the Marie Antoinette Hotel. It is now thought that her health will not permit her departure for at least a month.

MASTERLINCK.—Maurice Masterlinck's new play, Pelléas and Mélisande, was produced at the Neue Theatre, Berlin, on April 3.

JONES.—Henry Arthur Jones' play, The Liars, had its German premiere at Hamburg on April 3.

WILLIAMS.—Mrs. Odell Williams is spending a few days at Atlantic City.

COHAY.—George M. Cohan neglected to restrict his song "I'd be Satisfied with Life," and when he found that it was being sung by fifty different comedians he immediately sat down and wrote one to replace it, called "If I Were J. P. Morgan." He wrote the words and music in one evening and sang it the following night.

BERNHARDT.—Sarah Bernhardt is at present in the Riviera.

ROBSON.—Stuart Robson, while being initiated into the mysteries of automobilism on Sunday was requested by the park police to defer his lessons as his acquisitions limited his speed to such an extent that traffic was suspended.

BROADHURST.—Thomas Broadhurst's daughter is appearing in A Fool and His Money under the stage name of Harriett Harst.

ARTHUR.—Daniel V. Arthur will spend the Summer abroad, traveling through England and the Continent.

SMITH.—During the recent engagement of William Faversham in Chicago, Mrs. Sol Smith, a member of the company, was tendered a dinner by Mr. and Mrs. Hart Conway, directors of the School of Acting of the Chicago Musical College. It being her birthday Mrs. Sol Smith received many beautiful presents, and at the evening performance Mr. Faversham made a speech complimentary to her, and presented her with a huge bouquet.

MARLOWE.—While playing in Detroit Julia Marlowe was compelled to cancel one performance because of illness.

MASCAGNI.—Pietro Mascagni and his wife arrived in Paris on Thursday afternoon and were met by a delegation, which gave them a most hearty welcome.

DE RESEK.—Jean de Resek's private theatre in Paris will be opened this week with a new lyric comedy, Fiorella, written by Sardou and Gheusi to the music of Ambert Weber.

LANOTRY.—Mrs. Langtry at Providence on Saturday evening will present for the first time on any stage a new three-act comedy, Mrs. Deering's Divorce, by Percy Fendall of London.

PERKINS.—Walter E. Perkins is about to leave town for San Francisco, where he will play a three weeks' starring engagement at the Grand Opera House, opening in Jerome.

BERNHARDT.—Sarah Bernhardt will soon appear in Paris in a new play, based upon the Odyssey of Homer, in which the actress will take the role of Circe.

ENGAGEMENTS.

Grace Atwell, to appear in the company which will support John Gray in his starring tour in Prince Karl, opening in Boston on May 4.

Raymond A. Rose, for the lead in The Duchess of Devonshire.

Bert Davis, trap drummer, joined Welsh Brothers' Circus on April 3 for the season.

Fanny Cannon, for The Point of View, with Edith Ellis Baker, at Mrs. Osborn's Playhouse.

Walter McCullough, for manager of Spitz's production of When Women Love.

George H. Barashide, for Beau Nash in The Duchess of Devonshire.

THE LONDON STAGE.

The Angel of Peace Brought by Grim-Viaged War—Gardner's Dramatic Topics.

(Special Correspondence of The Mirror.)

London, April 4.

The Angel of Peace (lately mentioned by me) did not last long over the London theatrical world, and has been succeeded by the more or less grim-viaged war, which at the moment of writing does not seem inclined to smooth its wrinkles down (as the sweet Richard III says) for some time to come—certainly not this side of Easter, when, according to the strict rightness of things, Peace ought to have another look in.

Last Sunday night volcanic argumentation set in among the O. P. Clubbers, who had a debate on "The Disasters of Playgoing," and you may take it from me (as one who, as to speak, lives in theatre and music halls) that we still have lots of discomforts to endure; yes, even in what a certain mob orator lately called "this so-called twentieth century." The O. P. men argued also as to whether pit and gallery should be taxed, and much discussion ensued; in fact, the O. P. men themselves the person in the favored seat of Gilbert's Bab Ballads, in that "they argued here, they argued there," they argued round about them," and at the finish the matter was, to use Home Biglow's famous phrase, "left floating south by north."

On Monday by three o'clock there was started a row which, as I predicted in my last epistle, set in at the annual meeting of the Actors' Association, which, as I told you, our actors have for the most part shamefully neglected, at least as far as the not altogether unimportant matter of subscriptions is concerned. The London Theatre (in place of Sir Henry Irving, who is away) took the chair, and with neighbor George Alexander and Sir Henry's brilliant son, H. R., gave what English press call "the profession" unadulterated beans for neglecting to support so excellent and useful an institution, which had not only given them great facilities and safeguards as to protecting engagements and which also had so often saved players from the clutches of those bogus and swindling theatrical managers once so prevalent, especially in the British provinces.

After a good deal of palaver it was ultimately decided that the principal managers should take steps to enforce members of their companies to join the association, and to raise the yearly subscription from ten shillings to fifteen ditto. Raising the subscription in all very well. Now the only thing to do is to see that the subscriptions are paid. It was the neglect of this somewhat necessary proceeding that has put the A. A. eight hundred pounds in debt, kept its secretary without salary for the greater part of a year, and almost caused the extinction of the institution.

Among other devoted followers of the week has been Henry Arthur Jones, with a very well-headed, not to say often silly, article for one. Jones, in the Nineteenth Century magazine, Jones—that is to say, Arthur Jones, for he dearly loves his hyphen—calls his article "Critics and the Literary Drama," and in it he takes occasion to belittle such playwright predecessors as Tom Robertson and Henry J. Byron. Both these dramatists had dozens of plays to write for more than a decade, whereas the Pinner, Jones, Grundy, Carter and Edwards of to-day write but one. Yet I do not find among Jones' plays brilliant as some of them are, a play as good as poor invalid Robertson's Caste, or as the Our Boys of Robertson's first helper and almost equally poor Byron, who gave up his work with the Bancrofts in order that Robertson might have the trial that they and other managers had so long denied him.

Another follower of the week in a milder sort of way was Critic William Archer, who has in the Portentous Review written an extraordinary article, advocating "A Court of Honor for Critics," whereas all critics complained of by managers and players shall be "carpeted," so to speak, and blamed or praised according to the evidence adduced. It has been said "I think with great untruth" that the Scotch "job w' doocality," but this is certainly true as regards this Californian critic. I am afraid that what ever sense of humor the good William once had has been spoiled by too much Irish.

Another rumble was that caused a night or two ago at the Lyric by Forbes Robertson having to stop in the middle of one of the most important and most delicate speeches of The Light that Failed to rebuke (coram populo) a host of subscribers who would keep babbling loudly, loftily disdainful of the fact that some question of the play was to be considered. Robertson's rebuke had a prompt effect, and drew applause from the rest of the big audience. One of the party, anon, went round and apologized for the interruption. But since then all sorts and conditions of managers have been interviewed upon the subject and all kinds of opinions more or less strange have been elicited. As if there could be two opinions on such a subject forthwith. It is high time that the chattering at the play was stopped. There is far too much of it. Yes—even among critics!

Two other disturbing matters have been (first) Wilson Barrett's nearly being poisoned to death by an accidental dose of acetate sent to him by some foolish-headed prescriber, and (second) an action for alleged libel brought by Richard (or Dick) Ganthony, whose new play, The Prophecy, alas! so soon finished at the Avenue, against the Daily Express for alleging that Charles Hawtrey's brother George was in his revising, of Ganthony's fine play, A Message from Mars, really responsible for all the successful parts in the piece. Much interesting and often amusing evidence was given on both sides yesterday when the case was adjourned till next Monday.

You remember the remark of the man who wrote the book on Iceland. He had a chapter headed "On Snakes in Iceland," and wrote under it, "There are no snakes in Iceland." This has been our position this week as regards the dramatic productions. All we have had is a new and clever adaptation by Oswald Brand of Oliver Twist at the Grand Theatre, Islington and the first London show of the new Arthur Robert's play, Bill Adams, the Hero of Waterloo, a merry piece described by me recently on its first production at Brighton.

I have just seen Sir Henry Irving, and he has given the glad tidings that he is recovering from his illness, that stopped rehearsals of Dante during the last week or two, and that he is resuming work in this regard forthwith. The Dante production at Drury Lane will apparently have to wait till the end of this month or the beginning of next. It is to be a wonderful affair. Sardou in a long interview in Paris this week, while gushing over Irving, whom he says he has never seen act, rather complains of Irving cutting out of Dante the "Pope in hell" and substituting a cardinal. You may take it from me that Irving may always be relied upon for common sense as well as good taste, and in cutting the Pope out he well knew what he was about.

I regret to have to announce the death this week of Frank Harvey, who thirty years ago was leading man in Madame Beatrice's company, and subsequently ran that company, writing for it and for many other companies, many strong dramas, such as The Wages of Sin and Shall We Forgive Her, well known on your side.

Next Thursday the Eccentric Club will give at the Prince's Galleries and Restaurant a supper to all the available London actors, with Sir Charles Wyndham in the chair.

Autumn. This arrangement, however, will depend upon whether Greet and Engelbach will want to transfer the Grey company to the Adelphi in order to make certain alterations and repairs which the London County Council may order to be carried out at the Savoy.

Arthur Boucher has already fixed upon a new and apparently strong comedy by Hadden Chambers to follow Henry Arthur Jones' much debated play, Whitewashing Julia, whenever a convenient theatre is needed at the Garrick.

My blessings on your fascinating citizenship, Marie George, and the smart young Norman J. Norman, who were made man and wife a few days ago.

An article that should be of interest to all true United Statesmen has just been written for the current number of The Fortnightly Review by Clinton Law Rosen. It is entitled "Napoleon on America and the Americans." As many know, what little Law does not know about the great little Napoleon is not worth knowing.

Harriette and Maude have just secured the English rights of Pierre Wolf's successful play, La Secret de Polichinelle, and are having it adapted by the gallant and smart Captain Marshall, author of A Royal Family, His Excellency the Governor, The Unforeseen, and so forth.

Ellen Terry has resolved to start her season at the Imperial on the 15th with The Vikings, by poor old Ibsen, who is very ill. The fair Ellen's second venture is Much Ado About Nothing, in which she is the best English Beatrice of our time.

The Altar of Friendship was so unpromising at the Criterion for the first that there were thoughts of putting up the notice. Since then, however, the business has improved at this house and a somewhat revised version of the clever Madeline Lucette Ryer's mostly clever play is to be given when the house reopens at Easter. Like several West End theatres it will close for Holy Week.

Tom B. Davis has selected the 25th Inst. for his production at the Lyric of Sydney Jones and Owen Hall's new music play, which has been provisionally entitled The Medal and the Maid. Follie Lennette Sullivan will be in this.

Paul Potter and Leslie Stuart's musical play, still called The School Girl (the name of a play of Minnie Palmer's), is to be produced by George Edwards at the Prince of Wales' about May-day, when the chimney sweeps dance around with friend Jack-in-the-green.

THE STOCK COMPANIES.

While the Century Stock company were rehearsing their production of Resurrection at the Century Theatre, Kansas City, on the morning of April 3, a fire was discovered in the basement beneath the stage. A mild panic ensued, but no damage was done and the flames were discovered and quickly extinguished.

Ivah M. Willa, who has played second leads during the past season at Proctor's Fifth Avenue Theatre, New York, will spend a month at Old Point Comfort. Miss Willa has worked very conscientiously and has made a strong impression not only by her talent as an actress but by her good looks as well. She will be greatly missed by the regular patrons of Proctor's, with whom she was a decided favorite.

Encouraged by the public approval and critical attention given to his production of A Modern Crusade, Mr. F. F. Proctor is soon to make an even more important effort along the lines of stock company work. He has secured the American rights of the new English farcical play, Who is Brown, and it will be acted for the first time in America at Proctor's Albany Theatre on April 27 with a cast selected from the various Proctor stock companies and headed by Frederic Bond. Who is Brown is from the pen of Frank Wyatt, a well-known English author-actor, who will be remembered here for his good work in Francis Wilson's support several seasons ago. The comedy was originally acted at Brighton, England, a year or so ago, and has since successfully toured the English provinces. Its first New York representation will be at Proctor's 125th Street Theatre on May 4.

The Owen Davis Summer Stock company commenced its third season at the Baber Theatre, Rochester, on April 4. The opening bill was Northern Lights, and crowded the theatre during the week. The success of the company was very pronounced. Asa Lee Willard is leading man and Virginia Russell leading woman. The stage is under the direction of Claude Brooks.

Billy Walsh and Leah Starr, who have been with the Aubrey Stock at Troy, N. Y., for the past three seasons, will close with that company on April 25.

Ethel Milton, Ingeborg of the Blaney Stock at Newark, has been engaged for a summer season with Bartley McCullum's Stock company at Cape Cottage, Me.

The anticipation of the closing of the Century Stock company at Kansas City appears to be incorrect. From latest information it appears that Manager W. L. Bell will continue his company in spite of the revival of the old Woodward Stock company at the Auditorium. Manager Bell's lease on the Century expired on April 12, and it is said that there is a controversy over the matter between Mr. Bell and Mr. Woodward. This is the first time that Kansas City has ever had two stock companies in operation at the same time.

William M. Cressy and Blanche Dayne will appear as visiting stars supported by the Elite Stock company at the Gotham Theatre, Brooklyn, in their play, My Old New Hampshire Home, week after next. Mr. Cressy and Miss Dayne have lately been appearing in Vaudeville.

The Aubrey Stock company, which will open in Montreal on May 25, will present Devil's Island as the opening bill, to be followed by such plays as The Dangers of Paris, Money Mad, The Fire Patrol, and The Land of the Living.

Aida Lawrence has resigned from the Dot Carroll company to begin a second summer season with the Jack Hoefler Stock company.

Lillian Bayer, who underwent a successful operation, is now resting for a few weeks at Keyport, N. J., prior to returning to the American Theatre Stock.

Charles T. Taylor will open the Glenwood Park.

Four hundred patrons of the American Theatre, Chicago, have petitioned Manager Conners to re-engage Richardson Cotton as leading man of the stock company for next season.

The Shrewsbury Sisters, who have closed with the George W. Scott Dramatic company, with their mother, Mrs. S. M. Shrewsbury, and their sister, Baby Eugenia, will play a summer engagement in stock.

The most important production of the season at the Grand Opera House, Memphis, Tenn., by the Hopkins Stock company was Tolstol's Resurrection, which drew a splendid house March 30-April 4. Lucia Moore as Maslova made a tremendous hit. Others worthy of mention were Robert Wayne and Theodore Gamble.

Ethel Browning, a member of the Players' Stock company at the Bush Temple Theatre in Chicago, was attacked by a large Newfoundland dog on March 30 and severely bitten on the forearm.

COMMENTS ON THE TRUST.

Strong Views on a Good Cause.

New York Evening Sun.

Hilary Bell was an Irishman, and he wrote like one. No man in the business could more readily transform his pen into a shillelagh and apply it to the exact spot where it would make the biggest bump. And, furthermore, it may be said that no critic in the country has labored with more enthusiasm and conscientiousness to rid the American stage of the mercantile blight which has fallen upon it during the past few years. It was his wont always to refer to the Theatrical Syndicate tenderly either as "the Octopus" or "the Worm." Early in the present season he is in company with several other New York critics in the wrath of Klaw and Brinsinger by failing to award to their pet stars, the Rogers Brothers, that high intellectual place in the dramatic world into which it had pleased their managers to call them. They demanded his head on a charger or something of that sort, but strange to say the editor of the Press was just out of charges that week and Mr. Bell remained at his old stand. Afterward, in company with other delinquent critics, Mr. Bell was deluged with entering Klaw and Brinsinger's theatres and thus was carefully preserved from witnessing Mr. Klaw and the Millionaire. In his writings he has made many a theatrical sin, but none the less his friends throughout the country outnumbered his enemies twenty to one. Sad and tragic as his death was, he lived long enough to see the beginning of a new theatrical regime, which will give actors and the smaller managers alike at least a chance to exist.

Chinks in the Fence.

Tom Topsis.

Lesarrie is a serious play, in which a brilliant American actor shines luminously, and therefore it has been decreed that Mr. Skinner must keep outside of New York City limits, so that such inspiring conceptions as Mr. Klaw and Brinsinger's may have a little longer metropolitan journey. Fortunately for playgoers, owing to the recent changes in the theatrical situation, it will be possible after this season for a fine actor with good plays to find an open avenue to Broadway. Beginning next September, New York will be a comparatively open theatrical port. It has never been closed entirely to outsiders; but for the past two or three years the bars have been up very high. Now there are all sorts of chinks in the fence.

Trust Waterpots.

Philadelphia North American.

Enterprise is the watchword of the theatrical syndicate—no matter what it costs the player-gover. Nixon & Zimmerman hold a prominent place in the theatrical syndicate. That is because they are enterprising. For example: They will introduce a striking innovation at the Chestnut Street Opera House this week. They mean to give a "Good Friday" matinee at reduced prices. Heretofore Good Friday has been recognized even by commercial theatrical managers as a day exempt from purely sordid considerations; a day to be devoted, more or less, to higher things. Many theatres close for that day and night. But Nixon and Zimmerman are enterprising.

A Question.

New York Tribune.

A typewritten and unsigned postal card has been received in this office reading as follows: "Have you seen the article entitled 'The Truth About Klaw and Brinsinger and Martin Harvey' in the last Broadway Weekly? It is certainly straight from the shoulder and worth reading."

We are not sure whether it is straight from the shoulder or straight from Klaw and Brinsinger.

MUSIC NOTES.

A farewell opera performance at the Metropolitan Opera House is announced for April 27. Selections from several operas will be given, so that each star may appear in his or her favorite role. The performance will be made a gala occasion for the retiring impresario, Maurice Grau.

William T. Carleton, the well remembered opera singer, announces a recital of Rudyard Kipling's Barrack Room Ballads and other songs at the Astor Gallery of the Waldorf-Astoria on Thursday evening, April 23. Between the songs Mr. Carleton will introduce short talks apropos of the songs, composers and their periods.

The Back Festival, to be given at Bethlehem, Pa., May 19-20, is attracting wide attention.

The musical clubs of New York University gave their annual concert in Carnegie Lyceum April 6.

The annual festival of Irish music of the Gaelic Society will take place in Carnegie Hall April 19 at 8 P. M. An effort is being made to make this the best Irish concert ever given in the city. The Hon. Morgan O'Brien will preside and deliver an address on "The Gaelic Revival." The artists programme consists of Eva Coleman, soprano; Helen O'Donnell, contralto; Edward J. Johnson, tenor; John C. Dempsey, baritone; Patrick O'Mahoney, bass; John Cheahire, harpist; Patrick Touhey, pibaire; Bernard O'Donnell, pianist. Henry Magee is the musical director.

Preceding her final appearance in New York on April 23, Madame Roger-Miles, the French pianist, has arranged a single recital with Ben Davies in Brooklyn on April 20. Madame Roger-Miles intends to sail from New York on April 25.

Walter Damrosch called for Europe last Thursday. Previous to his departure he sent a letter to Richard Arnold, general manager of the Philharmonic Society, requesting that his name should not be presented as a candidate for reelection as conductor of the Philharmonic Society. He expressed his regret on the selection of the permanent fund, without which it was impossible for the orchestra to attain the highest standards, as many of its members were compelled to play at races, balls, in theatre orchestras, at other concerts, etc.

AMATEUR NOTES.

A number of students of the University French Society of Columbia will present on the evening of April 23 the French comedy, English as She is Spoken.

The first dress rehearsal of The Mad Mullah of Miami, the musical comedy which the Triangle Club of Princeton University will this year present, was held on Saturday evening.

The Hamilton Institute held its Junior Day celebration at St. Michael's Parish House on Saturday. A performance entitled Ye Colonial Days was given.

The students of the College of the City of New York will present their first play on the evening of May 1 at the Carnegie Lyceum.

The Vincent Club, composed of Boston society women, will give an opera vaudeville on the afternoons of April 23 and 29 and the evening of April 30 in Copley Hall, Boston.

The Normal College Dramatic Club will present The Stoops to Conquer for the benefit of the Scholarship Fund at Normal College on April 25.

The Morningside Club will give its second annual minstrel performance and dance at Colonial Hall on April 17.

The Dramatic Corps of the Amaranth, of Brooklyn, will play Sheridan's The Rivals, at Carnegie Lyceum Theatre, New York, on Wednesday evening, April 22. They will close the Amaranth season at the Brooklyn Academy of Music, April 23, with The School for Scandal. The casts will include Harry J. Stokum, Deane Pratt, Charles T. Catlin, William Russell, Jr., John Costello, Thomas C. Bell, Mrs. Hattie Neffman, Pauline Willard, Ida Waller, and Alice Post.

GOSSIP OF THE TOWN.



Photo by Otto Suring Co., New York.

Clara Armstrong, whose portrait appears above, has been most successful in the role of Gertrude Neville in Henry Blomson's dramatization of his own popular novel, "Chadders," during the recent preliminary tour of that play. She has been re-engaged by Manager Klaw and Brinsinger for next season. Miss Armstrong was for several seasons with Richard Mansfield, and later appeared in the language role in The Gay Mr. Goldstein.

Joseph Hawthorth, Sydney Herbert, Miss St. Greaves, and Hattie Russell will retire from the cast of Resurrection when that play leaves New York for the road.

Lillian Kumble has signed a contract with F. F. Proctor for a four weeks' special engagement as leading woman at his 125th Street Theatre, this city.

A daughter was born to Mr. and Mrs. Walt Whitman, in New York, on Feb. 28.

Margaret Mayo, who made a wager with Theodore Hart Sayre that she could write a play in twenty-four hours, seems to have won her bet, for she spent her Easter in producing a four-act piece called The Mart. Sullivan, Harris and Woods, it is stated, have offered Miss Mayo \$100 for the privilege of being the first to consider the play with a view of production.

Harry Conner has been engaged to support Blanche Ring in her summer starring venture at the Knickerbocker.

Helen L. Smith, of Baltimore, on Easter Sunday entertained at her residence members of A Gentleman of France and The Little Princess companies.

Louis Starr, of the Hans Hanson company, was accidentally shot by the premature discharge of a revolver while at Richmond, Ind., but was not seriously injured.

Herbert Cawthron has evolved a burlesque on the song "The Pale Moonlight" which is winning applause for him and Eddie Fay in Mr. Blue Beard.

The Shuberts have completed the cast of the principals of The Runaways, which will follow A Chinese Honeymoon at the Casino. Those who have been engaged are Dorothy Dour, Amelia Stone, Helen Lord, the Hengler Sisters, Van Rensselaer Wheeler, Alexander Clark, William Gould, Arthur Dunn, Al. Fields, and William Wolf.

Eva Kendall, who is appearing in The Vinegar Boyer, will begin a New York engagement at the Savoy Theatre on May 4.

A party composed of Frank L. Perley, William Raymond Hill, Leon Laski, Edward F. Bush and others will sail for Europe on June 29.

Ketelle Rogers and Alice Knowlton are out of the cast of Nancy Brown because of illness. Habel Hickman has recently become a member of the company.

Two benefits in behalf of the Stoney Wolf Sanatorium for Consumptive Girls at Lake Koshong in the Adirondacks will be held next week, the first at the Waldorf-Astoria on the afternoon of April 20, the second at the Horton Mann School, Broadway and 129th Street, on the Friday afternoon following. An attractive programme has been arranged for both occasions.

Fay Templeton, Edna Wallace Hopper, Blanche Walsh, and Mr. and Mrs. Charles Hawthorne attended Thursday's matinee of Cynthia at the Madison Square Theatre.

Holena Frederick, formerly prima donna of The Emerald Isle, has been engaged to originate the title-role of The Wood Witch, a new comic opera by Albert Mildenberg, with libretto and lyrics by Willard Holcomb, which will be produced during the latter part of May.

James K. Hackett has acquired the American rights for a new play by Pierre Wolff, the French playwright. The rights were purchased in Paris on Thursday.

L. M. Crawford, C. U. Philley, and Don Stuart, of the Crawford circuit, are expected to arrive in New York to-day (Tuesday), and will make their headquarters at the Hotel Navarre.

Irma La Pierre has signed to play the lead in support of Maclyn Arbuckle in Skippin' and Co., Wall Street, opening at the Garrick Theatre on May 4. Miss La Pierre is also to originate the lead in Lottie Blair Parker's play, Lights of Home, to be produced at the Fourteenth Street Theatre in November.

William Frederic, who is playing the Squire in "Way Down East," spent Holy Week in Buffalo, and while there purchased a beautiful summer house on the Niagara River, as he intends to make Buffalo his future home.

George Brennan's two companies laid off during Holy Week. Mrs. Le Moyne spending the time in New York, while Mary Shaw and her company, now on tour in Maryland's Ghosts, rested yesterday morning for Boston. Both of the companies have been playing to very good business, and their closing is not as yet in sight.

Charles Frohman has acquired the rights to A Great Lady, a new play by Hadden Chambers, and has also purchased a comedy by John Oliver Hobbes.

A Tonic

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| POLY'S CIRCUIT, . . . 3 Weeks. | ORPHEUM (Brooklyn) . . . 1 Week. |
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This week at Tony Pastor's; April 20th, Avenue Theatre, Pittsburg. Now booking time for next season, when I will present an entirely new monologue, and some new, original songs.

BERT HOWARD AND LEONA BLAND

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"A little higher in price than worthless substitutes, but there's a reason for it."—Apologies to Men.

The King of Ireland.

JAMES B. DONOVAN

In his original monologue, I AM ALL ALONE.

READ THIS—James B. Donovan made one of the hits of the bill. He is now working alone and his monologue and songs keep the audience in good humor throughout the act. He has retained some of the best of his original act and with the introduction of new stories and jokes had no trouble in making good. He has an original way of telling his stories and takes the patrons into his confidence at the very start.—Springfield Republican, Tuesday, April 7, 1903.

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written especially for them by Henry J. Yorkley. This delightful little sketch will be produced without regard to cost. The scenery now being painted by Johnnie & Goodrich of Chicago, will prove to be one of the handsomest ever seen in Vaudeville. Managers of first class Theatres only, wishing to play this attraction, address ALF. HELTON, 30 E 11th St., New York City. April 19 to 25, care of Human Rights Co., Louisville, Ky.

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N. B.—I am still alive, but I'm young yet.

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CHARLES HORWITZ, 34 East 21st St., N. Y.

PILLEY AND LUDERS.



Pictured above are Pilley and Luders, author and composer of "The Burgomaster," "King Dodo," and "The Prince of Fiume," all of which have received the endorsement of New York theatres. The principal melodies of "The Burgomaster" and "King Dodo" are whistled and sung everywhere, while the pretty songs in "The Prince of Fiume" are being taken up with even more enthusiasm. Pilley and Luders are at work on still another musical comedy which will be produced next season.

DOWN IN MUSIC ROW.

Excitement prevailed in the offices of Leo Feist last week when a handsome woman rushed in to see him and with her in her hand a letter addressed to him. As mentioned in The Mirror some weeks ago, a prominent society woman suggested that she could write a song that a recognized publisher would accept, and "Little Dolly Daffodil" was the result. The author was the name of "Vivian Gray," and Mr. Feist has extremely graciously accepted her suggestion.

The new building of M. Witmark and Sons is now being erected and plans are now being discussed for the dedication ceremony. The laying of the cornerstone was done privately, but on the day of the opening the many guests will enjoy a musical symphony of unusual diversity and charm. Victor Herbert has promised to write the dedication march. Besides this musical treat the visitors will be charmed by many other beautiful features of the ceremony which are being planned for their enjoyment. Numerous surprises are now being prepared for the event.

Golden Bells is meeting with continued success. "The Song of the Sea" and "The Song of the Sun" are the latest hits.

Leon and Bertie Allen met with pronounced success at the Howard, Boston, last week. They are featuring "Under Southern Skies," the song founded on Lottie Blair Parker's play of the same title.

Gillette and Dillan have struck a happy idea in writing their songs about some well-known comedians, such as "Alonzo Makes the Heart Grow Fonder." The latest one of these happily titled ditties is "Two Songs with Just a Single Thought," a charming love song which has been introduced into "The Sleeping Beauty and the Beast" by Victor Gillette.

In spite of the departure of several music publishers from West Twenty-eighth Street, several still remain. Harry Von Tilzer will move to new quarters at 37 West Twenty-eighth Street. The Wheeler Music Company has secured a lease for three years more at 41, while W. M. Smith, the vaudeville agent, is located at No. 43. The new music row is now being developed in this vicinity.

Robert G. Smith, until recently with the Vandewater Music Company, has signed as pitcher for the New England Baseball League, with headquarters at Lawrence, Mass.

Mallory Brothers and Brooks, now with the Fantasy Stock company, are featuring "Hilwa," arranged especially for them by William M. Redfield, of the Whitney Warner Company.

Harman Davison, the composer and singer, who was for so long a prominent member of Guss's forces at the Metropolitan Opera House, has just secured a renewal of his contract as instructor at the Chicago Musical College.

Theodore F. Morse is permanently located with Howley, Haviland and Dresser.

Hughie Cannon, of "Bill Bailey" fame, has just completed several songs which he has placed with his publishers, Howley, Haviland and Dresser.

"The Song of the Sea," as sung by Blanche King in "The Jewel of Asia," is rapidly becoming popular.

Bartley C. Costello has reason to feel proud of "Just Give Them My Regards," which has been favorably compared to "Just Tell Them That You Saw Me."

Paul Dresser is confident he has a big hit in his latest song, "The Voice of the Hudson." The words are out of the ordinary, and Dresser-like, the melody cannot fail to score.

J. Fred Helf, not content with writing four or five songs in one season, has completed several new songs which will be published shortly.

Doty and Brill's march song "Only a Soldier Boy," still grows in popularity, the sales for this song since the first of the year having been phenomenal.

Leo Owen Smith composed and arranged the incidental music for "The Opening Night," a comedy skit in one act by Al Trahern, which opens at Proctor's Fifth Avenue Theatre this week.

The Committee of Arrangements for the dedication of the new building of the Columbia Club, of New York, have scheduled a most unique programme of toasts to be given in honor of eminent public men. As each name is mentioned the orchestra will play music appropriate to the "toast," and suggestive of his calling or personal predilections. The air which will accompany the toast to the President will be the new national song, "My Own United States."

Brown and Geary's march song, "Your Dad Gave His Life to His Country," has made rapid strides since its publication a few months ago. The principal singers in vaudeville are scoring heavily with it.

Grant, Edmunds and Grant have recently joined forces and are open for engagements. This combination should be successful.

Cobb and Edwards' best ballad, "Could You Be True to Eyes of Blue if You Looked Into Eyes of Brown," continues to grow, and is being sung by everybody and everywhere.

McPherson and Brynne, the boys who have written so many clever songs, are happy over the success of their latest one, "I Take Things Easy."

Phyllis Allen writes that "Only a Soldier Boy" is the hit of her act.

The Forty-eighth Highlanders' Band, of Toronto, is using Doty and Brill's "Only a Soldier Boy" as a parade march.

The song and dance, "My Queen from Zulu Land," introduced into McPherson's Row of Flats by Libbie Hart, Mabel Dearborn, Mae Clarence, Kittle Puer, Estelle St. Clair, Maud Dearborn, Mae Baker, Helen Von Delaur, Dora Price, and Ina Thomas, is being very well received.

The employees of Shapiro, Bernstein and Company on Saturday evening will give an entertainment and ball at Terrace Garden. Many prominent vaudeville headliners and entertainers will be present.

The musical score of "The Runaways," the new musical comedy by Addison Burkhardt and Raymond Hubbell which the Shuberts will present at the Casino following the run of "A Chinese Boy," will be published by Charles K. Harris.

MUSIC PUBLISHERS.

WARD AND VOKES

AT PROCTOR'S FIFTH AVENUE THEATRE, AND THE LATE TONY STANFORD'S BALLAD.

Ward and Vokes have long had the reputation of staging nothing but song hits in their productions. Of course, they don't wait until a song is a hit before they sing it, but generally they are convinced that a song is made of the right material before they do sing it, or allow other members of their organization to sing it. Such is the case of Dan Coleman, who is singing the late Tony Stanford's ballad, "In the Valley of Kentucky," edited by a splendid quartette.

"In the Valley of Kentucky" is a beautiful ballad, many quartettes all over the country are featuring it, and all alike are meeting with the same success that Mr. Coleman and the quartette with Ward and Vokes are enjoying.

This song is not only a great favorite with quartettes, but the principal singers everywhere are using it with telling effect. The true sentiment is there, and the melody only makes the story more impressive.

There are lots of good singers who will tell you that "In the Valley of Kentucky" is the best song written in years. So why don't you sing for it? It won't take much of your time, and then you will be sure you are not overlooking a good song.

Leo Feist will be glad to supply you with a copy with an orchestration, in the key to suit your voice. Send for it; you will not regret it when you try the song over. Remember the number, 124 West Thirty-ninth Street (Feist Building). By the way, "On a Starry Night" is sweeping the country like a Kansas cyclone. Have you heard it?

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Writer of "I've Got My Eyes on You," "Little Boy in Blue," "Old Oaken Bucket," etc.
With Howley, Haviland & Dresser, 125 Broadway, N. Y.

Hughie Cannon

Writer of "Won't You Come Home, Bill Bailey?" "Just Because She Made Them Go for Eyes," etc.
With Howley, Haviland & Dresser, 125 Broadway, N. Y.

"Just Give Them My Regards."

By BARTLEY C. COSTELLO,
Writer of "Lyria, Paradise, etc." Address care
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M. Witmark and Sons were the first to see the great possibilities in the catch line that is already famous, "The Smile that Won't Come Off," and have accepted a song with this title by Silversky and Standish that is now in press. The song is to be the feature of a big Summer production.

CUES.

The first production of "The Runaways" will occur at Baltimore on April 27. The piece will begin its New York run at the Casino on May 4.

Rule Robinson has closed with the Pickings from Fock company to accept the position of manager for the Wheeling Bill Posting Company. His position has been taken by H. W. Link, who was with the When the Bell Tolls company, which closed at Wheeling, W. Va., on April 4.

No perceptible diminution in the audiences of the theatres was noticeable on Good Friday evening, strange to say. It even seems that upon that evening the largest attendance of the week was noticed. At the Majestic all the seats were sold and many stood during the performance, and at the Manhattan the S. M. G. sign was in evidence some time before the beginning of the performance. Several other theatres did a proportionately large business.

Robert Grau, through the courtesy of Steinway and Sons, has taken luxurious offices in the Windsor Arcade, and it is there that the subscription sale of tickets for the Patti concerts will take place. Mr. Grau has engaged Marcus Mayer to make all preliminary arrangements for the tour of Madame Patti.

Jessie D'Armond has been engaged by Julian Mitchell to play the role of Dorothy in the company which will next season present on the road "The Wizard of Oz."

The Royal Hawaiian Band and Glee Club, now on its way to London, were the guests of Marie Cahill and the Nancy Brown company at the Bijou Theatre on Friday evening. The company occupied seats in the audience after the close of the performance while the Hawaiians played and sang native and American selections.

Gertrude Swiggart, who is playing Tildy in "A Ragged Hero," will next season be starred under the management of W. J. Fielding in a new musical comedy-drama, "The Old Golden Bucket," by Maurice J. Fielding, author of "A Ragged Hero."

Maud Hoffman, who has played leading roles with Mr. E. S. Willard during his three American tours, will appear with him in his production of "The Cardinal of the St. James' Theatre," London, in September.

E. M. Gotthold, business-manager of Payton's Fulton Street Theatre, sends to Tina Martin the note presented by a boy last Friday at the box-office of that house: "Dear Sir:—Please give my good wishes. It is for a lady with one eye and that is very near sighted, and oblige A Patron."

Mrs. Spooner, director of the Spooner Stock company, Brooklyn, was recently presented with the Honor Medal of the New York Fire Department in recognition of the benefit she gave a few weeks ago to the destitute firemen's families of Brooklyn. She was also presented with a very handsome leather bound embossed book containing the resolutions of gratitude of the department. Will McAllister, the manager of the stock company, was also the recipient of a similar set of resolutions.

Thomas F. Tracey, of Walker Whitehead's company, has been engaged for Ben Hur, which will open at the New York Theatre in September. He will spend the Summer at his cottage on the Niagara River.

Manager Martin J. Dixon has decided to postpone the production of Hal Reid's play, "The Pirate's Daughter," until next season, when it will be produced in the better class of popular priced houses.

Stella Hammerstein, the daughter of Oscar Hammerstein, it is stated, will be a member of the chorus of Blanche King's new production. She will appear under the stage name of Mignon Reed.

On the opening performance of Pittsburgh's and Gil's company presenting "A Little Ounce of

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Has joined hands with Grant and Grant under the above title and are open for engagements.

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In answering these advertisements please mention The Mirror.

The Third Avenue Theatre, New York, last week, a Garry Society agent called to inquire about the several agents of the supposed children appearing in the east. He was especially solicitous about Anne Blanche, who is featured in the production, believing her to be away under the legal age. Upon being interviewed Miss Blanche refused to disclose her exact age, but declared that she was "more than seven," if she didn't look or act it, whereupon the disconsolate agent left in sorrow.

It is announced that a phonograph company has paid Sembrich, Schumann-Hofst, Campanar, and Edouard de Reszke sums of from \$2,500 down for three songs apiece.

Belle Gold has closed with the New York Day by Day company and will soon appear in a new production in this city.

MATTERS OF FACT.

The Natches Amusement Company have leased the Temple Opera House Natches, Mass., and will take possession May 1. They have also leased the Concord Park and Summer Theatre, which will open April 21, and run through the Summer months, presenting vaudeville and repertoire shows. The park is being put into condition and will be made a pleasure resort.

The play in which Lorraine Buchanan is to star is entitled "The Billionaire" and not "The Billionaire," as erroneously stated. Miss Buchanan has secured a copyright on her play. She will be supported by an unusually capable company in her starring venture.

A Homeopon Heart company will close its season during the second week in June, after which it will undertake a tour of the provinces.

Gill and Fitzhugh have booked their present company in "A Little Outcast" for a season of forty-four consecutive weeks on week and two and three night stands next season. The company will be greatly strengthened scenically and from the acting standpoint. The firm will also put out a No. 2 company to play one night stands.

The New Temple Theatre, Croton, Iowa, which is being built by the Masonic fraternity, will want a strong opening attraction between May 15 and 25 to begin the theatre's history. Manager Ed C. Keith promises a liberal guarantee to a high-class attraction. Time for next season is also being booked.

Fritz Adams is playing the juvenile lead with A Gambler's Daughter (Western), which opened on April 5 at Kansas City.

The Shubert-McCoy Stock company will not play at

the pier will be devoted to dramatic, operatic and musical productions, with the stage hall will continue to offer the best in vaudeville. Harry D'Alto will be Owner Young's representative.

George L. Smith, representing the Quincy Adams Sawyer company, was in town yesterday, and reports very large business for this organization. Next season three companies will tour the country in this successful play.

April and May open time is offered to good attractions by manager H. N. Langford, of the Colonial Theatre, Grinnell, Ia.

Joe King wants the management of a Summer park or will place a stock company on vaudeville at such a place. His address is care Billboard, Cincinnati, O.

The musical comedies, of which Henry W. Savage owns the sole rights of production, may not be produced by professionals or amateurs without securing his consent. Unauthorized presentations will be vigorously prosecuted.

Former members of Ben Grant's companies remaining in America should communicate with Mr. Grant at the Garden Theatre, New York.

The Dillon-Cornell company will close their second successful season of thirty-nine weeks at Terrytown, N. Y., May 2. They will continue for a Summer season of ten weeks, playing through New York State. A large company will be carried next season, presenting only regular plays, equipped with special scenery and properties.

The King of the Desert will be launched next season by John A. Himmelman, under the management of Dave H. Woods. The production will be on an elaborate scale and will include a band and orchestra, five horses, a herd of camels, and a troupe of Arabs. The street parade will be the largest attempted by a theatrical company. The season opens Aug. 22.

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(Continued from page 63)

10

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